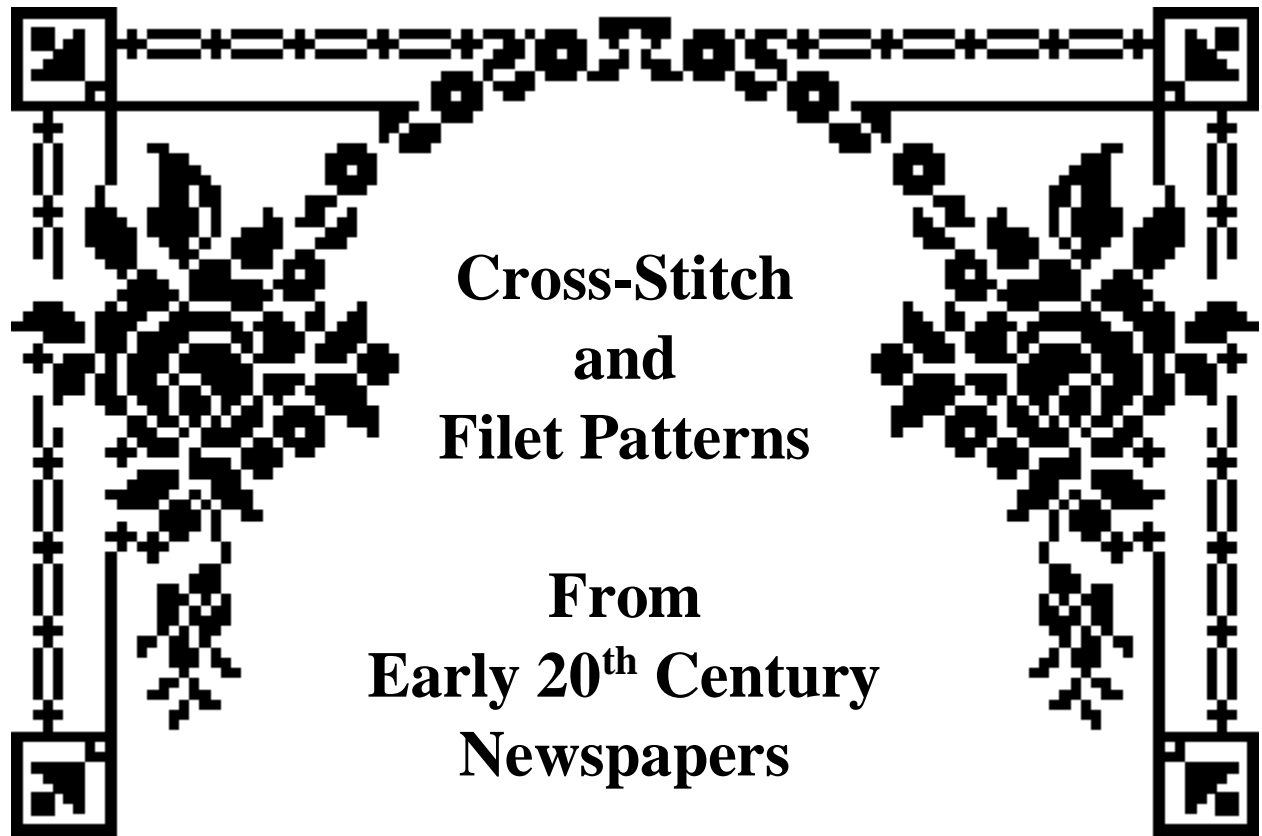


Cross-Stitch and Filet Patterns From Early 20th Century Newspapers

**Grandmother's Scrapbook: Craft Clippings from Early 20th Century U.S. Newspapers**



**Cross-Stitch  
and  
Filet Patterns**

**From  
Early 20<sup>th</sup> Century  
Newspapers**

**Helen Hough (Editor)**

**James G. Collins & Associates  
2022**

Hough, Helen (Editor)

Cross-Stitch and Filet Patterns From Early 20th Century Newspapers

James G. Collins & Associates, 2022

Series: Grandmother's Scrapbook: Craft Clippings from Early 20th Century U.S. Newspapers

Series: 19th & 20th century Embroidery

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Derived from the original works of a variety of newspaper columnists and illustrators of the early 20<sup>th</sup> Century

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Dedication: Glenda and Marilee – the results of yet more research and analysis.

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I would be surprised if any person or organization returns even a nominal donation. -HH

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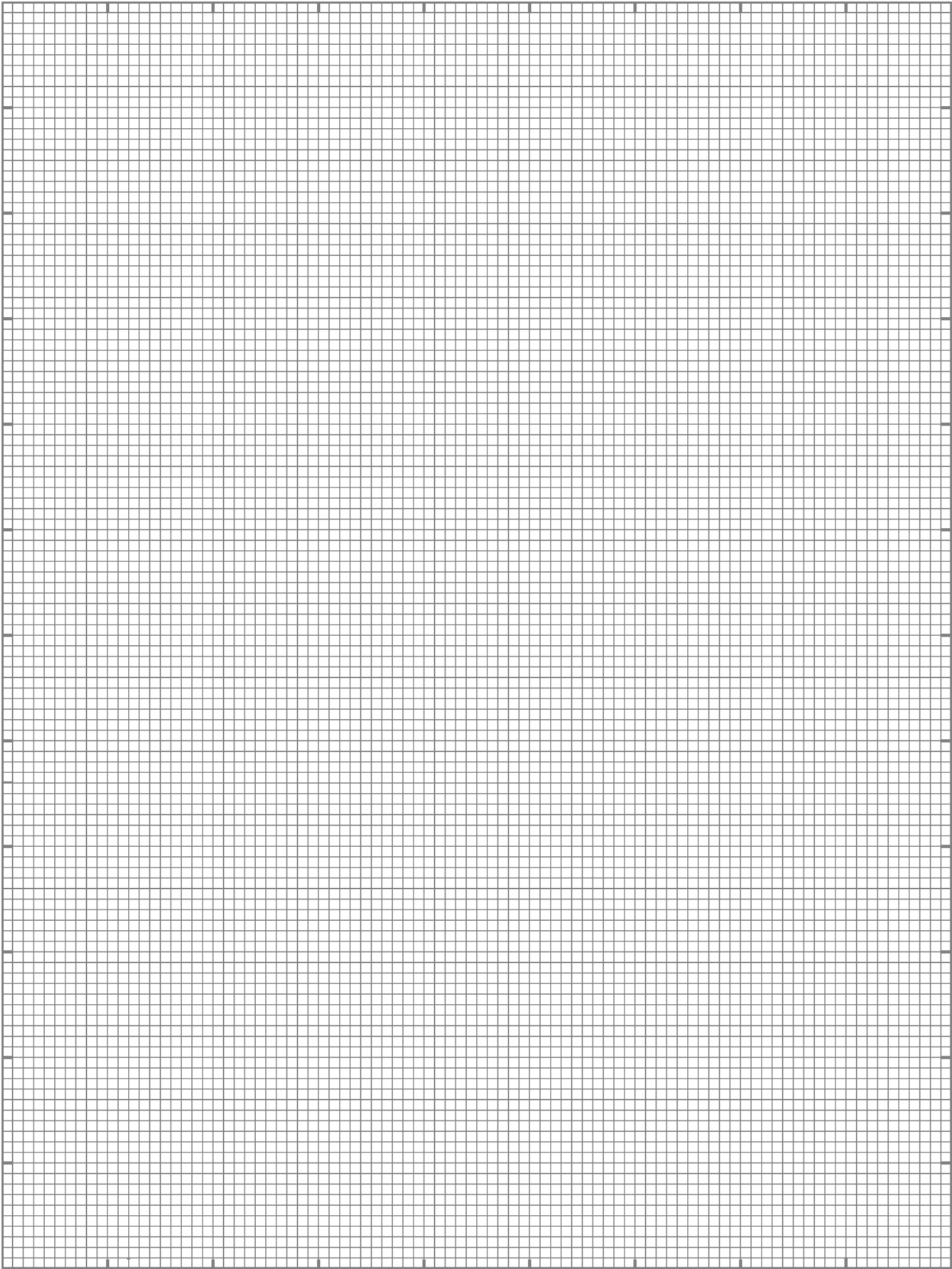


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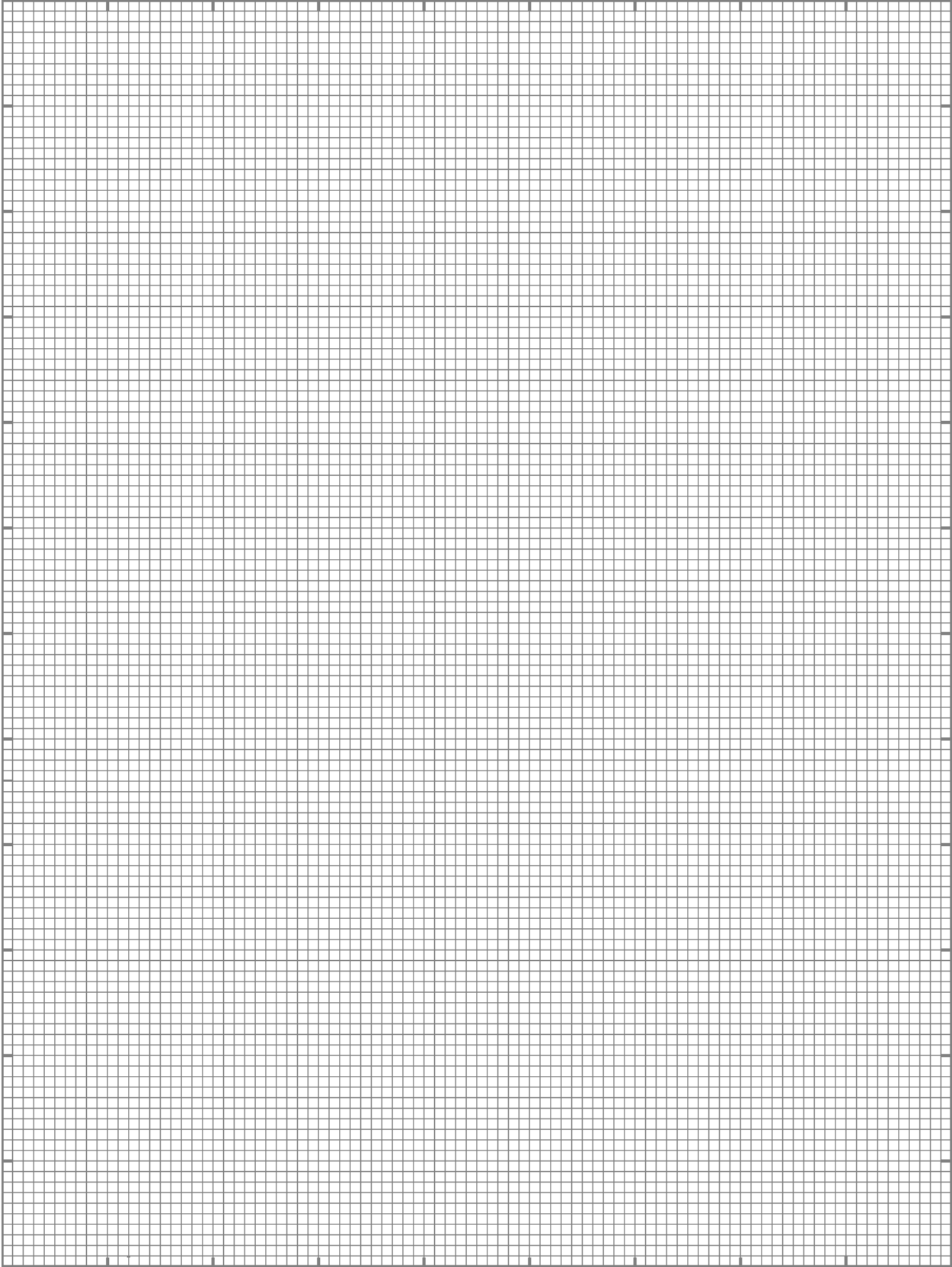




## Cross-Stitch and Filet Patterns From Early 20th Century Newspapers

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## Notes

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There are some patterns in this volume that suggest the design be used for baby pillows and blankets. This use is NOT recommended

Warning!! The U.S. Food and Drug Administration (as of April 18, 2019) advises “To reduce the risk of sleep-related infant deaths, including accidental suffocation and Sudden Infant Death Syndrome (SIDS), the American Academy of Pediatrics recommends that infants sleep on their backs, positioned on a firm, empty surface. This surface *should not* contain soft objects, toys, pillows, or loose bedding.”

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During the first quarter of the 20<sup>th</sup> century newspapers were the major source of news and information about our communities, nations, and the world. Even so, there were lower levels of literacy compared to that of the early 21<sup>st</sup> century. For example, almost 10% of all American residents over the age of 14 could neither read nor write in any language and a great many more had very rudimentary reading skills.<sup>1</sup> Immigrants and people identified as being from minority groups had even lower abilities in reading and writing. A mere 10 years later, the overall U.S. literacy rate rose by a few percentage points but not many. This made print news sources incomprehensible to many people. In addition, a great proportion of our neighbors did not have the time or funds to “waste” on buying newspapers. We can therefore assume that many newspapers focused on the needs and interests of who had the ability, time, and money to read them; the more affluent. As one reads these historic documents the bias toward this affluent leisure class audience can be observed. For those who may be somewhat interesting in the historical context of the roles of and expectations of this class of women during this period, some of the commentary associated with specific patterns has been included in this book. This information provides some insight into what these people were creating and why. Each pattern also has a noted of who created the original work and when and where it was published.

Currently we are reaping the benefits of the efforts of librarians and archivists and their colleagues who have spent many, many hours digitizing these historic newspapers and making the resources available online. Most of the newspapers used as resources for this book are available via the Library of Congress *Chronicling America* site. Additional materials were located in state level digital historic newspaper archives and through one commercial service.

Given that the commentary associated with the patterns was written about 100 years ago, sometimes spelling is a bit different than that used currently in the U.S. Some clarifications have also been offered by this book’s editor. These clarifications are enclosed in square brackets, [ ].

Helen Hough

<sup>1</sup>Literacy from 1870 to 1979: Excerpts are taken from Chapter 1 of *120 Years of American Education: A Statistical Portrait* (Edited by Tom Snyder, National Center for Education Statistics, 1993).  
[https://nces.ed.gov/naal/lit\\_history.asp](https://nces.ed.gov/naal/lit_history.asp)

### Ways to Transfer a Pattern

The work may be done by laying a piece of [waste] canvas over the linen and counting the stitches of the design on the squares of canvas, then when the design is filled in with cross stitch, the canvas is pulled out, thread by thread. An easier way is to transfer the pattern to your linen with impression paper. All the stitches which run in one direction should be worked first and then crossed by those which run in the opposite direction.

Sarah Hale Hunter (columnist). 1912 - *Evening Journal*, January 10; Joplin Morning Tribune, December 28; *Marion Daily Mirror*, January 13; *Washington Herald*, May 12; Wilmington Evening Journal, January 10.

The window pane method is perhaps the simplest and is particularly successful when the material is thin such as batiste, linen, or handkerchief linen, the best plan is to pin the sheet of paper and the material together and hold them up against the window and with a sharp pencil trace the design on the fabric, or else lay the material on the pattern on top of a table or other hard surface, and carefully trace the design with a well pointed pencil. The design may also be transferred to heavy material by using a piece of transfer or carbon paper, to be placed between the pattern and cloth, using a sharp pointed pencil to secure a clean line.

May Manton

*Fort Wayne Journal Gazette*, February 10, 1913; *La Crosse Tribune*, August 11, 1914; *Washington Herald*, February 16, 1913 & February 22, 1914

If you don't care to use cross-stitch canvas, transfer the design to tissue paper and baste that right on the satin. .

Helen Baxter (columnist). *Philadelphia Inquirer*, April 16, 1922

Transfer the design to the material with carbon paper. Crosses may be marked with a pencil.

[No designer identified]

*Fort Madison Weekly Democrat*, November 16, 1923

## Cross Stitch or Swedish Embroidery

[no text author identified]; HS (illustrated), *Philadelphia Inquirer*, August 8, 1907

This is considered one of the oldest kinds of embroidery, especially adaptable as a decoration for rugs, curtains, cushions, table covers, etc.; indeed, it has been the most popular needlework for centuries, somewhat resembling tapestry, but in contrast to this costly art work, with the scope of most people's means or ability to execute.

Of late, however, cross stitch has been introduced as a trimming for dresses, and some of the exclusive establishments have displayed some very pretty models embroidered with this stitch. The designs are necessarily different from any others, as their form is dependent on the structure of the material, in consequence of which they are strictly conventional, but nevertheless some pretty effects may be obtained, and scarcely any skill is required for the working.

As can be seen by the designs given, they are composed altogether of little x's, differently arranged so they will form a pattern.

Scrim, linen, etamine and canvas, on account of their square-meshed weave, are the fabrics best adapted for the cross stitch embroidery. Scrim is especially serviceable for curtains, and the border designs should be worked right between the hemstitched hem of the curtain and the inner row of the hemstitching. The designs given right below the cushion design ~~at the top~~ [in the middle] of the page or the scroll to the right of the cushion would either do very well for a curtain.

The cushion design at the top of the page can be enlarged any size by picking up a square of two or three threads for one stitch, instead of one thread only; it would serve very well for a small table cover. Linen, etamine, or canvas should be used in its making up. The Greek key design at the ~~left~~ [top] of the page is intended for a collar; it can be made of any size, simply by omitting or adding one of the figures; cuffs to match can, of course, be obtained in the same manner by omitting a few of the figures. The ~~centre~~ [lowest] design, of which only a few repetitions are given, would, enlarged twice its size, be quite right as a border for a huckaback towel. As each figure in these designs is only a repetition of the one previous, it is not necessary to publish the entire pattern. The scroll design ~~at the right~~ [second from the bottom] of the page is suitable for dress trimming.

For working use a blunt needle and silk or mercerized cotton in white or colors to harmonize with the general tone when used for draperies in a room.

## Various Designs and Motifs for Cross-Stitch Embroidery

H.S.

*Philadelphia-Inquirer*, January 1, 1914.

The cross stitch is one of the oldest and simplest of all embroidery stitches. The one innovation in this embroidery is the patters that now may be obtained stamped directly on the goods, but our ancestresses for centuries and thousands of years back in history managed quite well without this expedient. In fact, no work of our present time has outrivald the beautify antique specimens found in cloisters, temples or private dwellings. Especially in the eleventh century many famous tapestries were embroidered in cross-stitch. Ages before that time it was in common use with the Phrygians, Egyptians and Hebrews, and while never completely out of style, nearly every decade sees a revival of this stitch. In the thirteenth century, it was used to a great extent on kneeling mats and alter cushions, yes, even on priests' vestments.

At present we may distinguish between two styles of cross-stitch embroidery, the German and the Russian, the difference lying chiefly in the colors. The German embroidery is a revival of the old Berlin wool work, dated from 1804. It abounds in all the colors under the rainbow, depicting chiefly flowers and foliage. The Russian work is mostly known embroidered in red and blue cotton on linen, conventional designs: very decided yellow and greens may also be used, but no others. It is also done on silk for ties, gloves and slippers. In this case, ordinary canvas must be tacked on the goods, and the work done over it, whereafter the threads of the canvas are drawn away.

## No Prettier Trimming than Crochet Filet

Adelaide Byrd.

*Glenboro Gazette*, Sept. 6, 1917

Fashion pages are talking filet, filet, filet, for blouses and collars, whole frocks and undermuslins. In fact, there is no lovelier trimming, nor none more modish, than the filet lace, both the real and the more or less food imitations. There are some people who would never use imitation lace, but this is a notion which is gradually dying out because of the prohibitive prices of hand-made lace and the fact that until recently women were not making it themselves.

Since filet is again in fashion, and since it is so easy to make, there is no excuse for not having at least one filet trimmed garment in the wardrobe. A role of filet insertion or edging in one's bag unlike the rolling alone will gather many stitches if it at hand for odd moments when idle fingers can't keep still. One can go on and on knitting on such a roll and have it in readiness for almost anything from a collar to a guest towel.

Of course, the filet that is used for trimming cotton blouses, neckwear and undergarments must be done very finely or it will not begin to take the place of the real filet lace which it is a beautiful imitation. Real filet lace, of course, not crocheted but woven into open meshes and patterns, but a finely crocheted bit of filet will baffle the beholder until a close examination shows the small stitches. Any number of cotton from fifty to 100 will make good dress trimming filet. To follow the designs shown

measure your brand of cotton in different numbers until you find one that crochets eight meshes to an inch. Anything heavier will make the designs larger.

The two coverings for buttons are shown which will be welcomed by the woman who like these little hand touches for blouse or frock. One shows a center motif which will be just enough for a dainty trimming, while the other is slightly heavier where a more decided pattern is desired. A half dozen buttons covered with the latter design would be sufficient trimming for a handkerchief linen blouse in white or a delicate color.

The tiny square motif will come in handy for collar corners, for a handkerchief, or for a tab (when place on the diagonal) which to run a tie or sash. The longer tab at the top is pretty for a tie tab, or belt tab so necessary on the chemise frocks.

The small filet pocket will set off a lingerie blouse to perfection. It is rather small for a skirt pocket, but could be enlarged by using coarser cotton.

Two sets of insertions and edging are given. The wider set uses the same motif as that of the pocket and tab, the other set shows three designs, one edge and a narrow and wide insertion.

For children's clothes the filet insertions and edgings cannot be excelled.



## **Draw Your Own Embroidery Designs**

[No author identified].

*Manitowoc Herald News*, January 30, 1923

It is amazing what one can do when one has to. I know a girl who just dotes on doing art needlework and embroidery in general, so that most of her garments and her household linens have just that little touch of handwork which makes them distinctive. Not long since she spent a month at a place where it was well-nigh impossible to get just the designs that suited her for embroidering, and you'll never guess what she did. Why, she got them from carpets and rugs and wall paper, and even from the kitchen linoleum! I think that some of the prettiest she found, however, were upon pieces of cretonne and one work from an old necktie of her father. These gave her color suggestions as well as outline.

### **Copy or Trace**

Of course, not all designs are suitable for embroidery, but it is surprising how many "different," delightful ones can be obtained from the sources I have mentioned. It is really an easy matter to copy many of them free hand, but, if this is impossible, or rather, difficult, a piece of tissue paper placed over the design will enable one to trace it with a lead pencil. This penciled tracing can then be placed over a carbon, which has first been placed, "butter-side down" so to speak, upon the material which is to be embroidered. The tracing upon the tissue is then gone over with a pencil point again or with the point of a bone point used for making eyelets. The pencil, however, will make the sharper outline, if one can prevent its penetrating the tissue with the second tracing. After the tracing has been made upon the material it is well to go over the carbon outline with the pencil to make sufficiently enduring to last until the embroidery is finished.

### **Echoes of Kindergarten**

It is surprising how effective of the simple little designs we were taught to make in the lower grades of school will prove when tried out for borders. The girl who made her own designs said that some of her prettiest towel borders were made in this way. "But I should be afraid," said I, "that when a border is made of repeats of the same design, that in the free-hand drawing of them there would be just enough difference, when placed side by side, to show by contrast, and wouldn't be at all good to look at." "Silly," she answered. "Free-hand the first design, and then trace it for the repeats, first measuring off the spaces very carefully with a pencil and a rule."

### **Squares and Circles**

You remember how you used have drawing lessons in school, and that you usually began by drawing a square and spacing in the center one horizontal and one vertical line, and then two diagonal lines from corner to corner. With these radiating lines as guides, one could make all sorts of designs just by adding points or inverted concave or convex curves, always four in number, so that the design would be perfectly symmetrical. Easy as can be to do and really thrilling once you have started.

## Table Covers as Christmas Gifts

Lydia le Baron Walker  
*Evening Star*, December 17, 1924

Those who delight in playing cards know the advantages of having covers for the tables. There can be no reflection as from the polished surfaces of tables of wood; the cards do not scatter when dealt as they do on polished surfaces: the covers can do double duty when it comes time to serve refreshments, acting as tea cloths as well as card table covers. They may have motifs characteristic of the suites or ornamental motifs of one sort or another on them to add to their distinction. If they are made of suitable material, they can be washed and be spick-and-span for each new card party. So taking it all in all, covers for card tables are very desirable.

**Filet as Gift.** Such covers or the filet motifs to insert make delightful Christmas gifts. A set of crocheted squares neatly done up in a pile, tied with ribbon and possibly by lace or Insertion in filet to match, makes a little present which has the advantage of being easy to send through the mail. It can be slipped into an envelope. It will cost no more than a Christmas card, but it will be a practical present. A more elaborate gift is a completed table cover, but even this need not be expensive.

**Plain Fabric Best.** One thing is essential, and that is to have the material for the covers plain. Do not use cretonnes, printed linens or anything with a pattern. The cards require solid colors for backgrounds. Designs are confusing. Playing at a table with a printed cover tires the eyes.

**Smart, Gay Colors.** The ideas suggested today are in line with the fashion for gay colors that prevails in fancy work. The style must be modified to suit the use, for anything like a brilliant card table cover would be disturbing. The tones must be somewhat subdued. The artistic effects should be produced by the beauty of the color combinations of the contrasting fabric, the motifs and border. Colored linens, unfadable, and that will stand repeated launderings, make excellent foundations. Those come in soft greens, old blues, ripe mulberries, forest browns, mellow yellows and a score or more of other exquisite hues. The filet motifs should be in a contrasting color. For example, a woodland brown, with inserts of pumpkin yellow filet, would be rich. Mulberry linen, with orchid filet or old blue, would be equally interesting. Sage green and black is another good color combination.

**Finishing the Edges.** The cover may be finished with an insertion of filet done in openwork squares, with no other design introduced. Sew this over the turned-back edge of the cover. The tone of the foundation fabric will show through the spaces in the filet, giving a pleasing harmony. No lace is required.

**Elastics vs. Tie String.** An interesting method of keeping card table covers in place and holding them so firmly that they do not slip, which is important, is to use strips of elastic instead of tapes. Near each corner of a cover sew a strip of silk (or cotton) elastic, fastening it to both edges so that it forms a diagonal strip on the underside of the cloth. After the cover is put on the table pull the elastics down over the corners. When all corners are so arranged the cover is firm without any visible means of being so secure. There are no tapes to tie, which is sometimes a bit awkward to do, nor to come untied if the strings happen to be pulled, which may be even more annoying.

**Sateen With Gay Motifs.** Black mercerized sateen with applique patchwork corners make smart covers. The colors in the applique should be bright to offset the somberness of the fabric itself. There is a chic touch to card tables dressed with such covers. Black is fashionable, and the applique trimming lends distinction. The colors should wash, though such a cover will not require frequent launderings.

## **Designs in Filet Crochet Revealed**

Lydia Le Baron Walker

Evening Star, May 18, 1925

### **A fine thread and small crochet hook combine to make delicate designs in filet crochet**

The success of filet crochet depends on several things. The work must be done with an even tension. The meshes must be square and even, and the design must be carefully developed.

To bring out the design in a lace-like effect that is as filmy as possible, a fine thread is essential. This will make the work smaller, of course, than when a heavy thread is used, but it also reveals the beauty of the work to advantage.

Filet crochet is one of the rather substantial laces. There are no long strands of chain stitch connecting motifs to set them off with greater distinctness. We find these in other laces, and they add much to the filminess of the texture. We do not have motifs accented in any way other than by the solid post stitch. You will remember that each division of squares in filet crochet is formed by what some designers call double crochet stitch (dc), or which other designers term triple stitch - (tr or trc), which form "posts." By whichever name they are called, the thread is thrown over the needle but once, and that is just before the needle with a loop already on it is put through the two strands of the stitch in the previous row. The thread caught up is drawn through two loops, then caught up again and drawn through two more, leaving one loop on the crochet needle. Filling in the space with extra stitches between posts in a square makes them solid and is the method of developing designs. It is the closeness of the stitches and the evenness of them in the solid work that brings out the beauty of patterns in contrast to the more open squares.

The very sturdiness of filet crochet makes it especially desirable for certain uses. It will withstand continued launderings and "wear like cloth." Therefore, its adaptability to towels, bed linens and, in fine form, to table linens, is easily recognized. When used on lingerie it should be made with very fine cotton, or it will be rather heavy. Lingerie today is light weight, and sometimes actually filmy in itself.

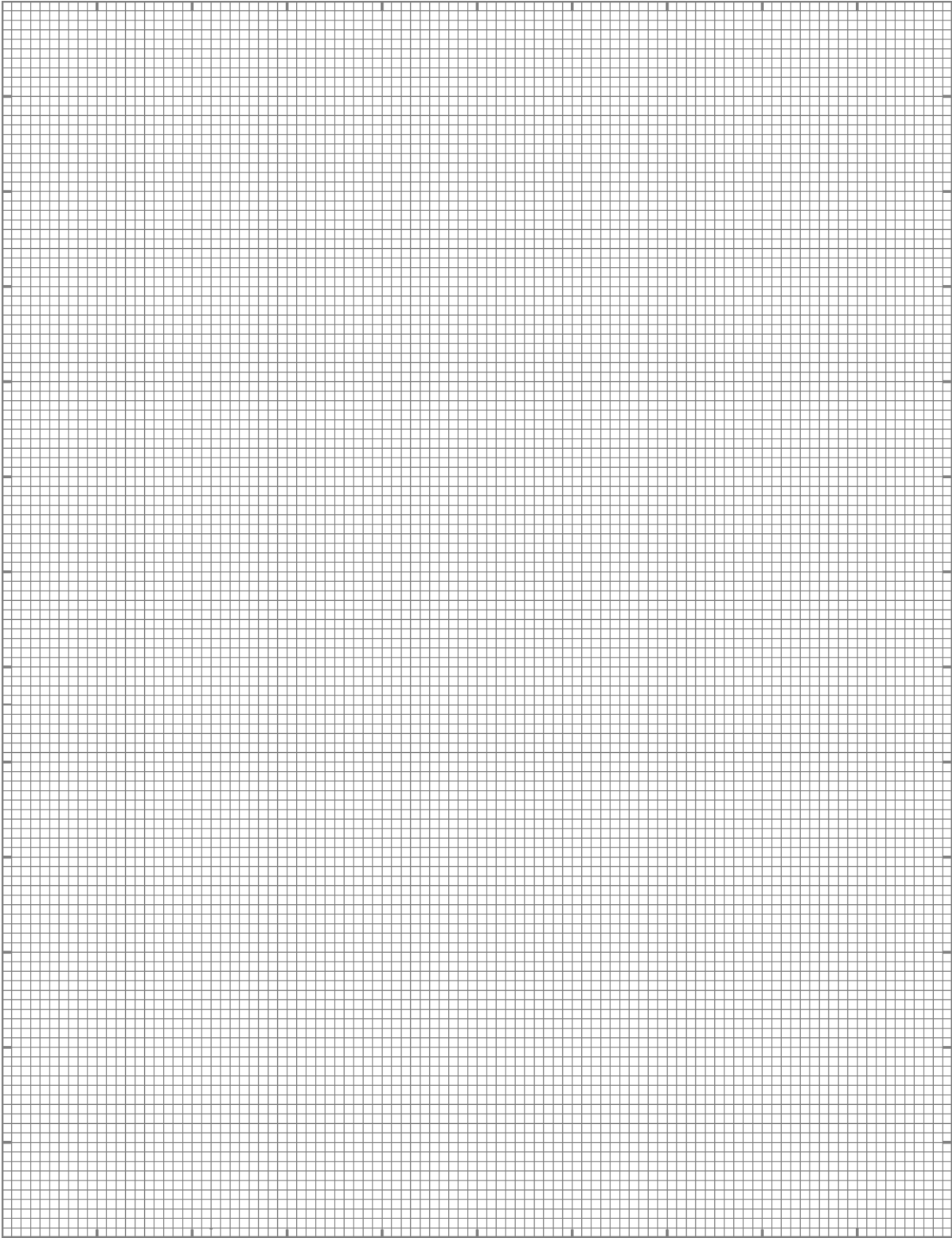
### **Cross Stitch.**

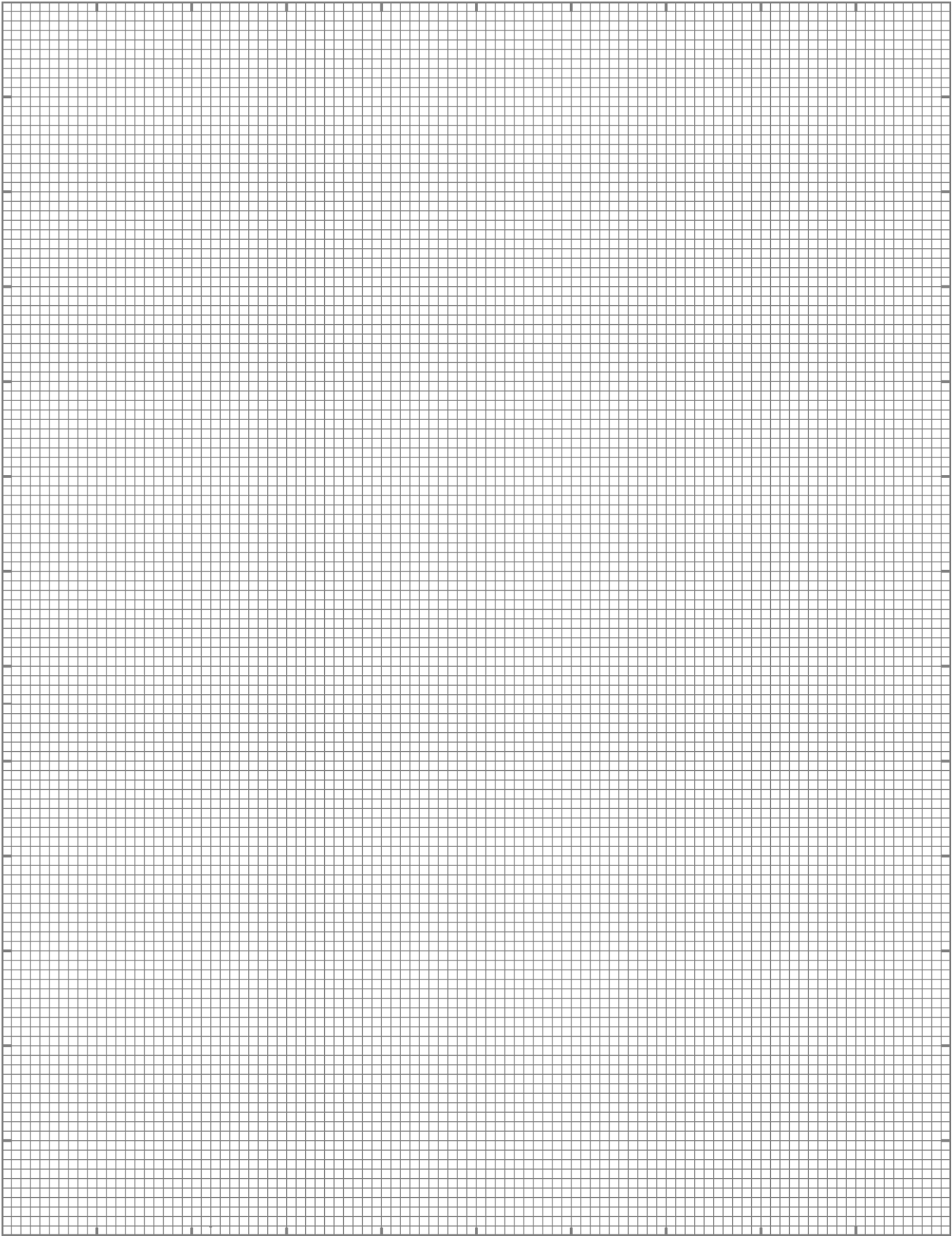
It is well to remember that by working over canvas, these designs can be done in cross stitch just as well as in filet. A pleasing decoration is carried out in initials done in the same color as a border to towels. On sheets and pillow slips the letters should be in white. On napkins and tablecloths white should be used, except where the napery has color introduced in the weave or in other needlework, such, for example, as in a blanket stitch border, or a picot crocheted edge.

### **Designs.**

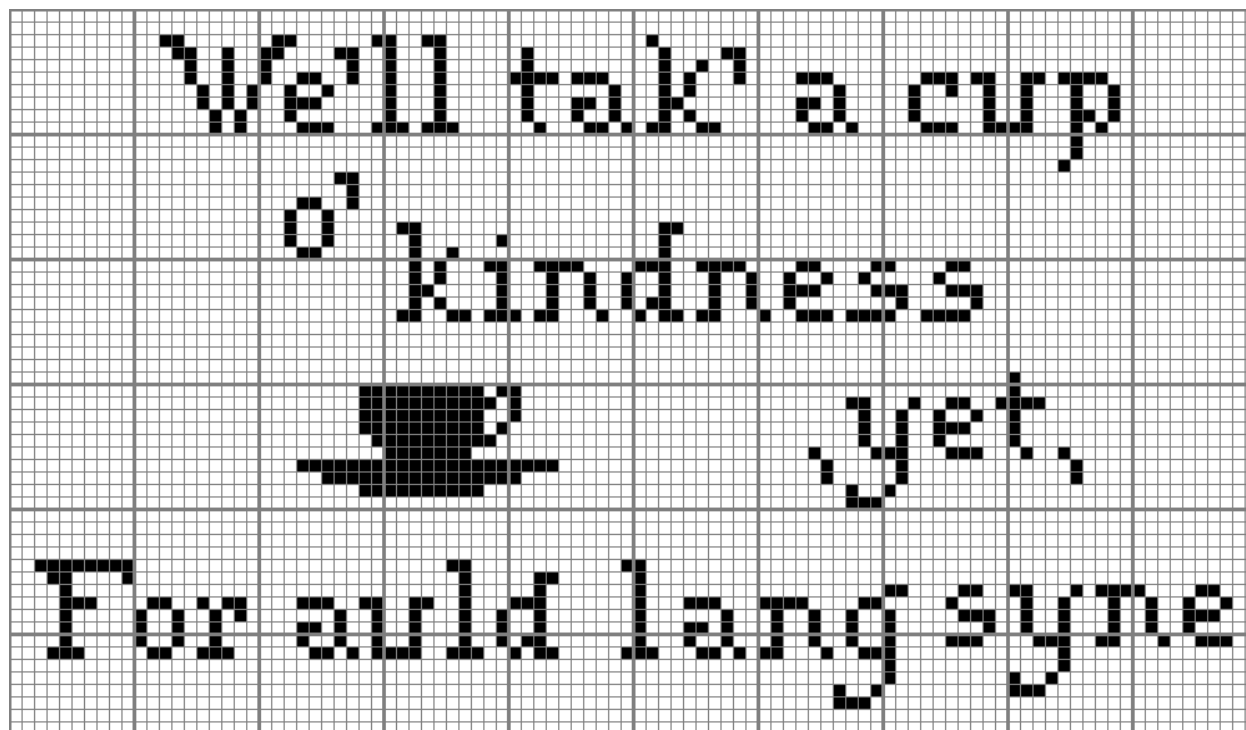
Initials within a square can be made nearly large enough, when done in not too fine cotton, to form a plate doily. It should have extra rows of squares added on each side to make the measurements desired. A double border of blocks may be used near the outer edge. Separate each row of the borders with one or two rows of spaces.

Tea Themes



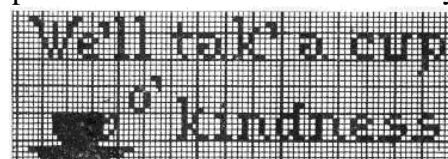


## We'll Tak' a Cup o' Kindness



For surely there is no place where the linens and china are so notice as at the tea table and hence no place where the needlewoman is so repaid for her work. And at the present moment, particularly for tray and tea wagon covers, there is nothing that is as popular as filet crochet. So the very appropriate quotation:

“We'll tak' a cup o' kindness yet  
For auld lang syne”

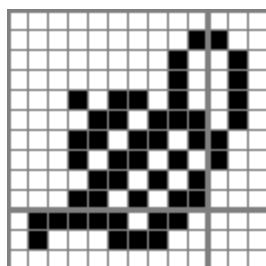


has been worked out for that method. . . . The fad of having quotation, particularly for tea table appointments, is very strong and really much more interesting than that of the ordinary design.

Helen Baxter (columnist). *Philadelphia Inquirer*, half each February 16, & February 23, 1919

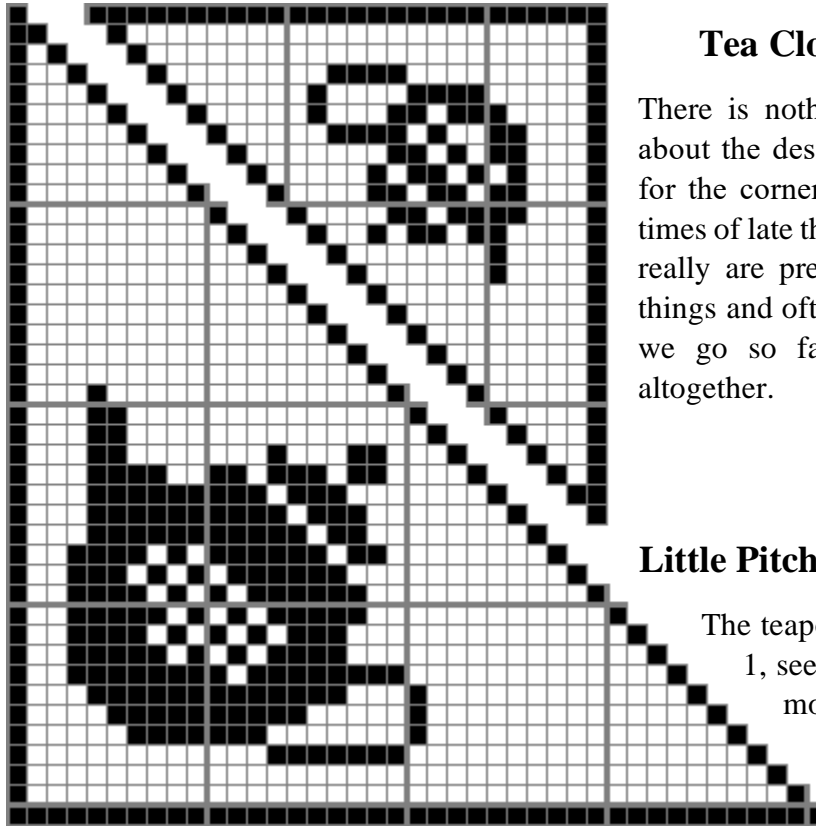
## Small Teapot in Filet Crochet

Dear Mrs R. A. P. – Saw your request and am sending pattern right along. Hope you will like it. It is very neat and easy to make.



A Globe Fan. *Boston Evening Globe*, February 4, 1920

The following three sets of items by Helen Baxter (columnist); JHW/JWM (illustrator) were published in the *Philadelphia Inquirer*,



### Tea Cloth and Napkin Corners

There is nothing particularly new or original about the design published today, but “teapots for the corners” have been requested so many times of late that they needs must be given. They really are pretty and appropriate for tea table things and often in or to get something original we go so far away that we lose the idea altogether.

January 1, 1922

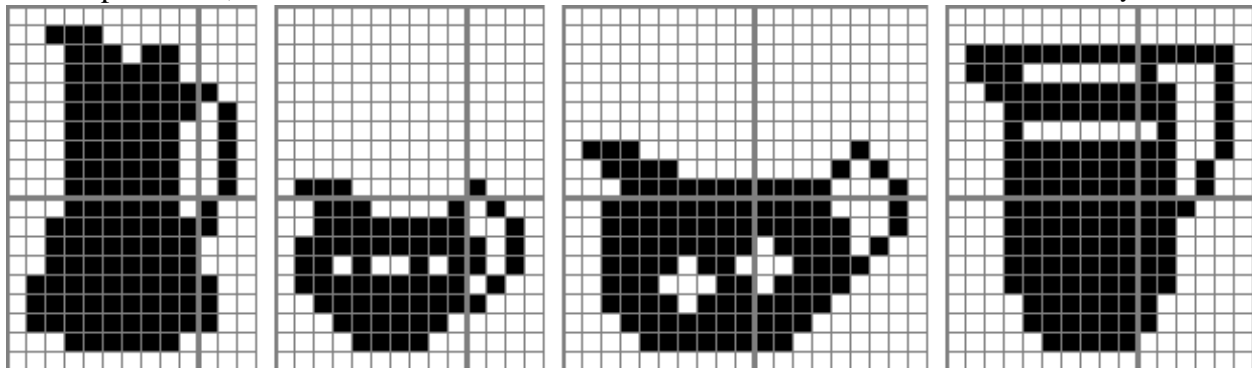
### Little Pitchers for Table Linen

The teapot pattern in filet, publish January 1, seems to have revived the interest in motifs suggestive of the tea table.

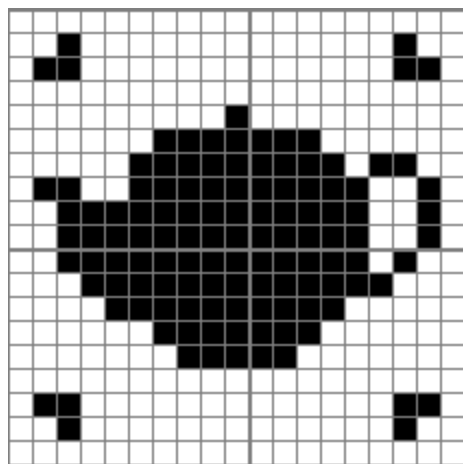
The insertion published today may be used for the ends of a tea cloth, or for the ends of the

rectangular tea napkins that are popular. In a week or so another design involving the same idea will be published, so watch out for them.

February. 19, 1922



## Crochet Last-Minute Gifts



Crochet is so much in vogue now that anyone will welcome a gift carried out in this form of needle work. These designs offer a variety of small gift suggestions and can be done either in the twine now so popular for this work, the finer cotton, or in the case of the potholder, in wool. The grape design lends itself especially to sherbet doilies and a tray cloth as shown. The triangular motif is the right size for a handkerchief case or the corners of a teacloth. The edging at the cotton makes a handsome towel edge, and the pot, of course, is a potholder and to be done in wool.

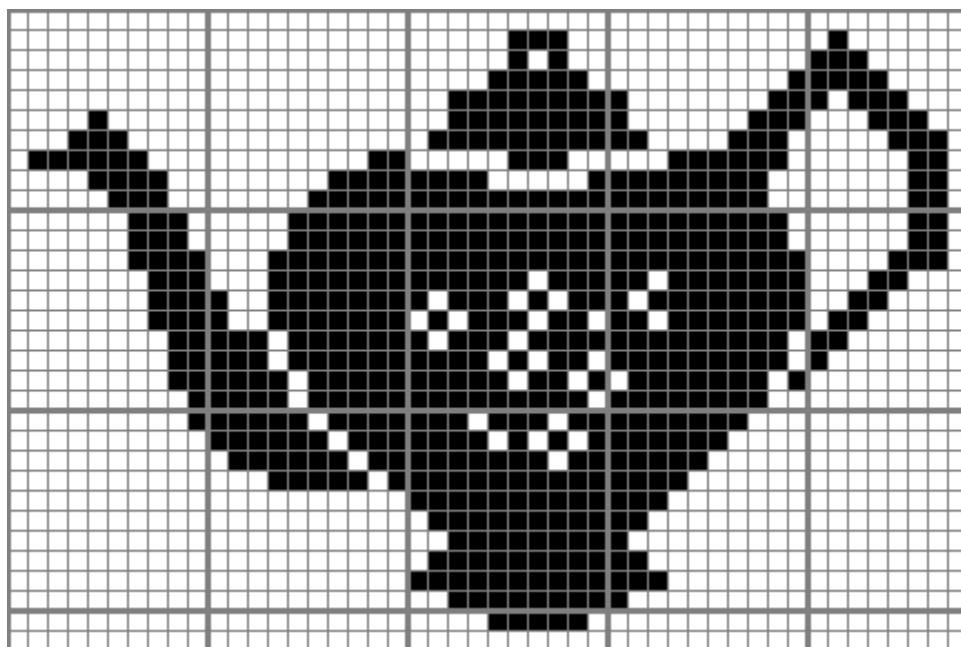
Pattern 611 comes to you with working charts of the four designs shown and detailed directions for the crocheting as

well as for making the articles illustrated. Laura Wheeler Designs

*Altoona Mirror*, December 22, 1933; *Amarillo Sunday News Globe*, December 24, 1933; *Burlington Daily Hawk Eye Gazette*, December 29, 1933; *Charleston Gazette*, December 22, 1933; *Lowell Sun*, December 21, 1933; *Mansfield News*, December 22, 1933; *San Antonio Light*, December 22, 1933

## Tea Tray Cover

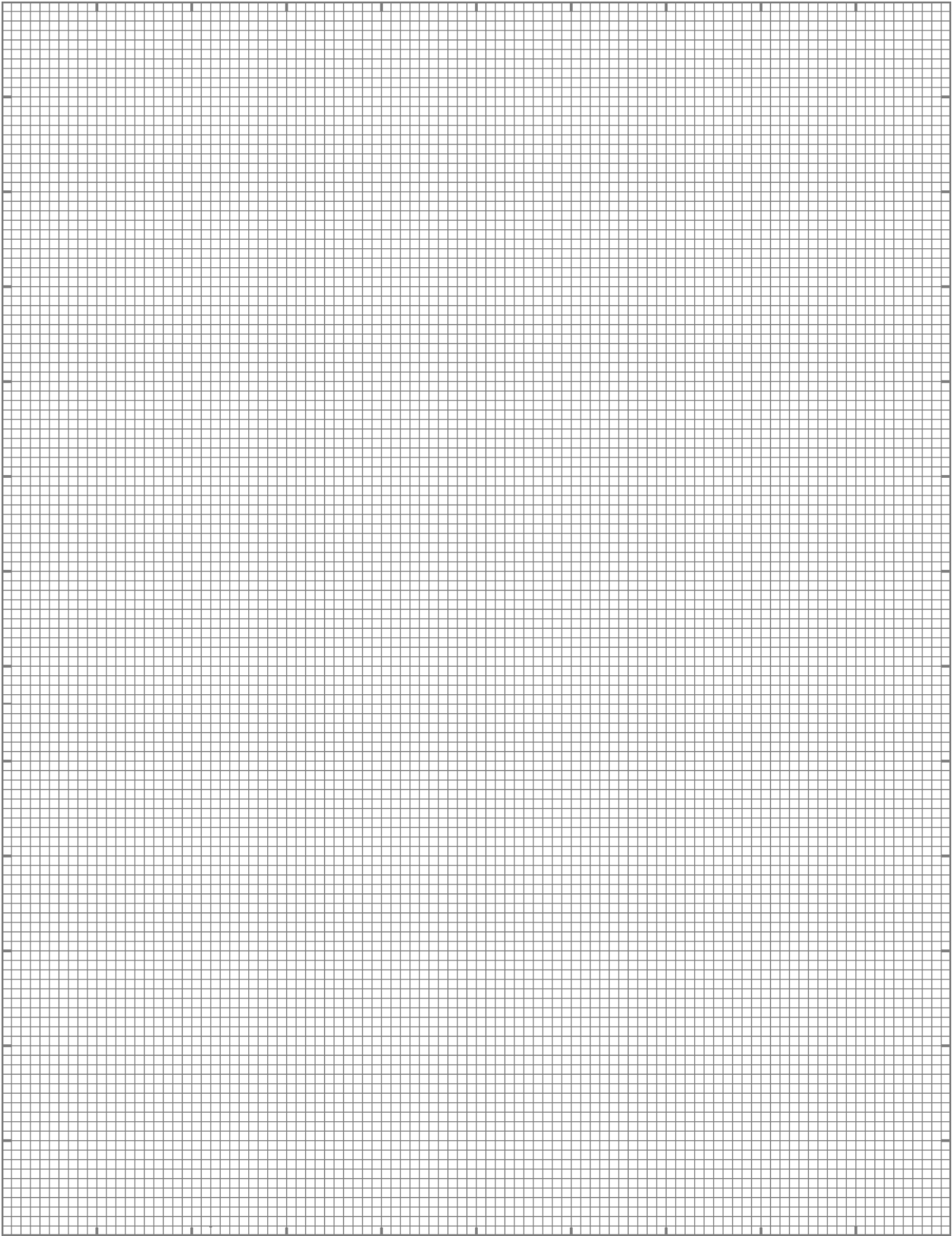
[E]very woman is supposed to feel at their best when she sits down with friend or foe over a cup of tea. Certainly it makes her feel more at peace with the world, particularly when the appointments of the tea table are pretty. Tea has indeed become almost an institution



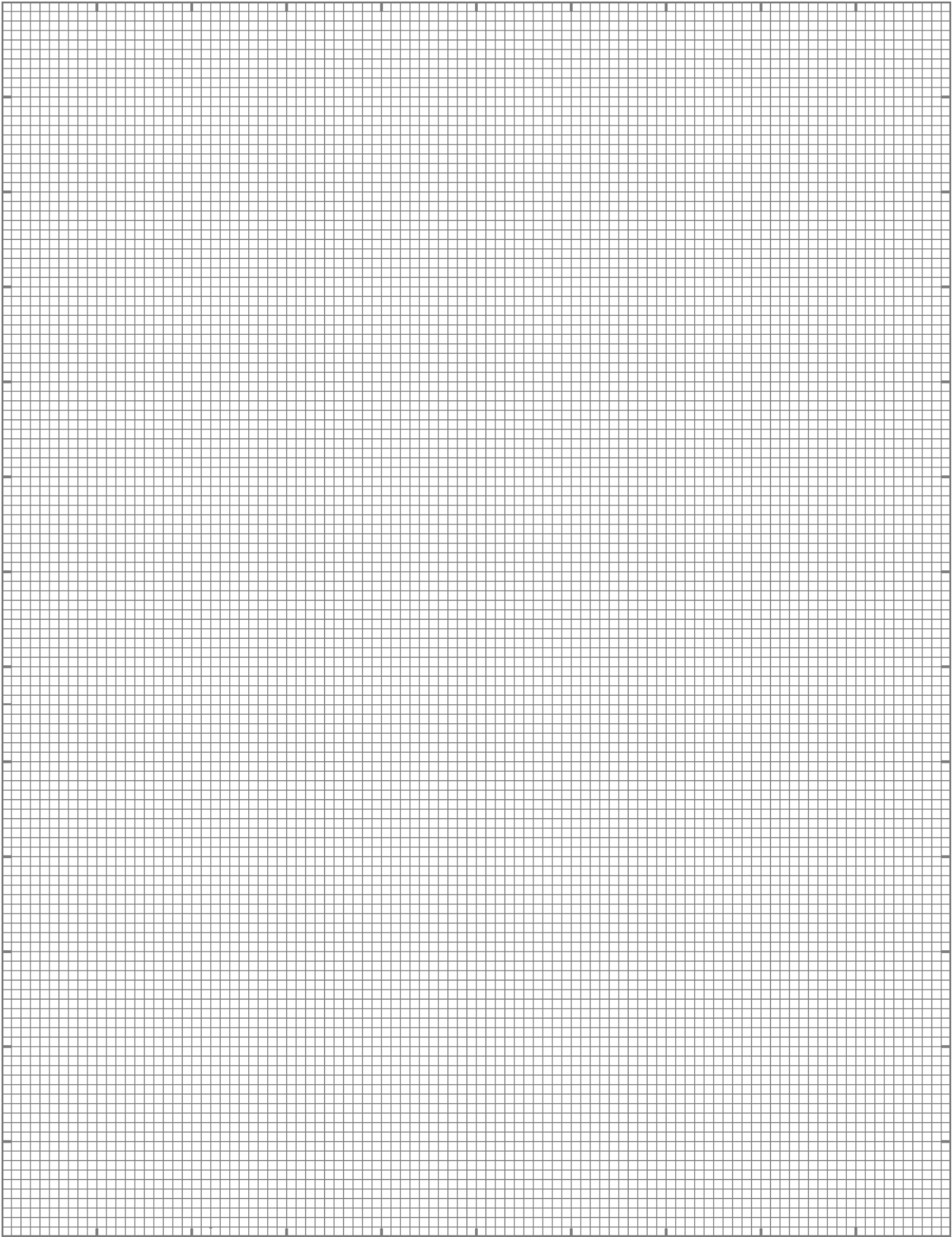
in this country. For the woman that feels that everything must be in harmony – such a filet pattern as that given herewith is designed.

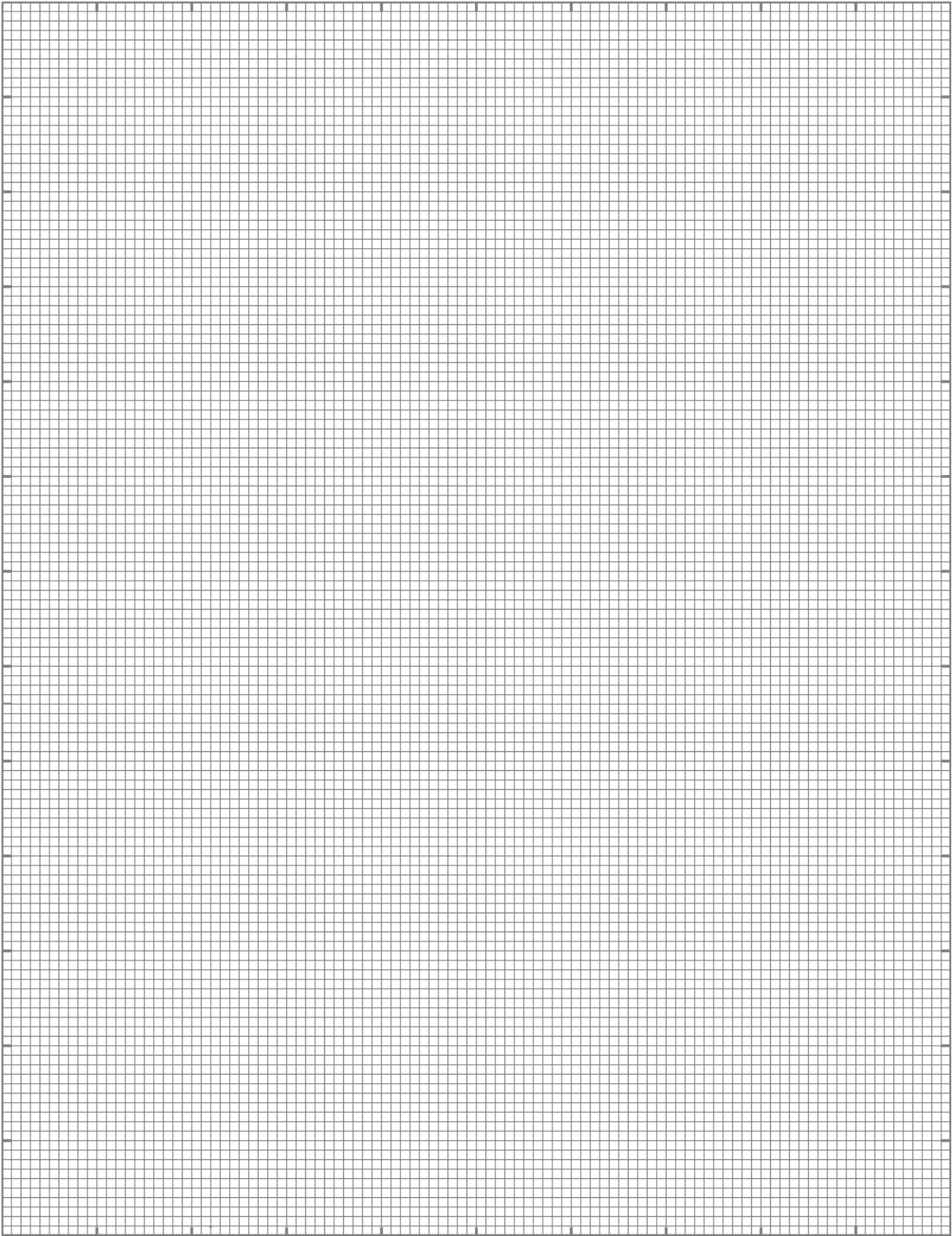
It is an easy design to follow and yet is just the thing for the centre of the tea-tray cover. It should be worked in thread to suit the space it is to occupy. For instance, if it is desired to have an insert the size of the pattern itself – a hundred thread and a fourteen need should be used. If the lace needed is to be larger, seventy or thirty or forty thread should be used. But whatever the size of the lace it should be inserted in linen, and an attractive be crocheted around the edges of the doily. Quite often on such tray covers one see an edging and inch or more in width. November 24, 1918





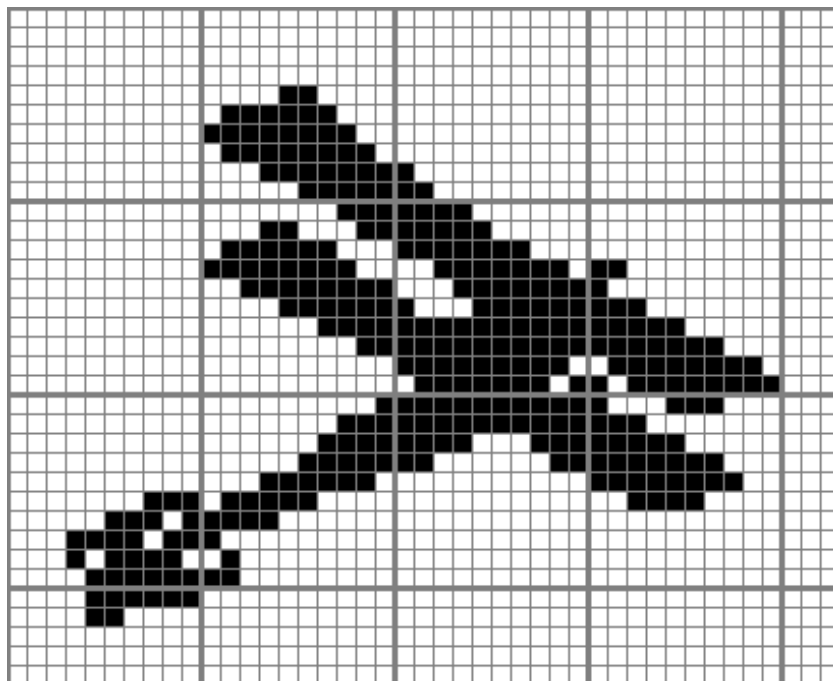
**Transportation**





## Aiplane

It seems an appropriate time to publish the filet pattern for the design of an airplane, that has been requested so many times. This design is intended for the pillow-top collection or for the bed spread that so many of the readers are making. On account of the limited space the plane only is given, so that the needle-woman will have to make the required number of open meshes around the pattern to make the square the correct size. U.S.A. and the department insignia may be added if desired.

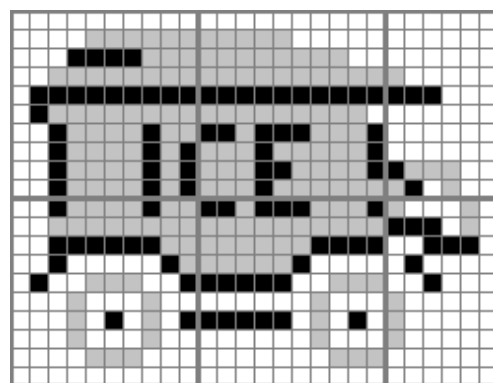


Helen Baxter *Philadelphia Inquirer*, June 1, 1919

## Cross Stitch for Good Children [Ice Wagon]

Cross stitch is having a vogue it has not enjoyed since the day of the sampler. For decoration on children's clothes it has no equal, at the present at any rate. . . .

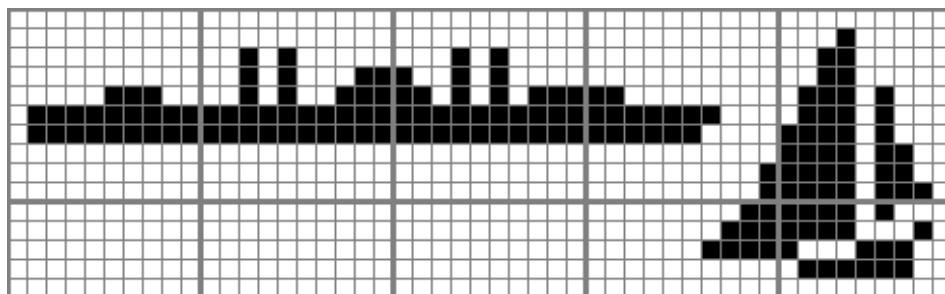
The ice wagon [is for the bottom of a bib]. . . . The same designs could be worked in filet for identical purposes, or for curtains or bureau scarfs.



Helen Baxter (columnist); J. W. M. (illustrator).  
*Philadelphia Inquirer*, June 24, 1923

## [Boats]

The designs given on today's page might be used for almost anything in the filet line appropriate for the youngster, but they are really



intended to decorate the carriage strap. Crochet them in a line, however, and not atop each other as they are shown here. Use fifty or finer thread, narrowing the ends of the strap until the width of the ribbon which covers the elastic that forms the remainder of the strap.

Helen Baxter. *Philadelphia Inquirer*, April 4, 1920

## The Vogue for Ships and Filet

### Ship Design in Filet or Cross Stitch

A ship that is held at anchor by a fine thread and whose boat hook is nothing more sturdy than a tine steel hook sounds like a phantom ship. And so it is to those uninitiated in the lore of fancy work, those who do not know that crochet hooks can fashion a picturesque ship from thread, a ship that is freighted with decorative elements, if not with more tangible stuffs. Such a ship can give an atmosphere reminiscent of the sea when depicted on household accessories and necessities. Or if you prefer, you can develop it in patchwork applique, work it in cross-stitch, or do it in bead work.

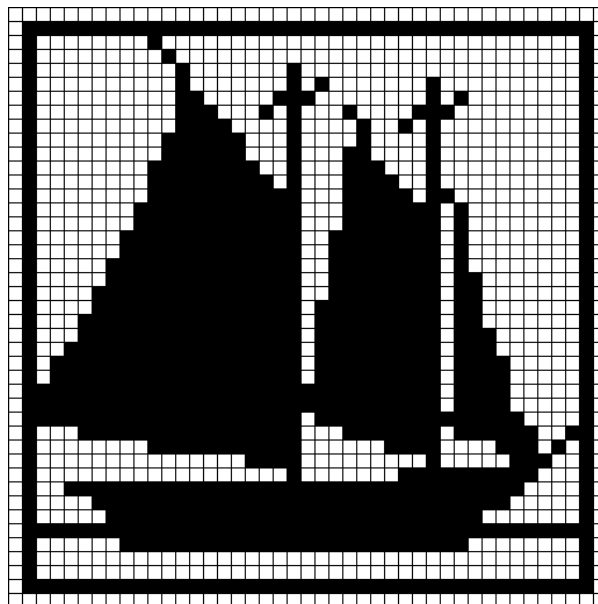
The ship that comes to you today is laden with good wishes and hopes, such as may help home decorators to add an intriguing motif suggesting coolness into summer work and rooms. The quaint rigged schooner is so simple to make that any one can "build" it. Then, when finished, comes the launching when the motif is actually let into the fabric of whatever it is to ornament, where it continues to sail in the quietest of waters, and is always an attractive bit of needlework.

**Ways of Using.** In its present size it is right to use as an insert in the corners of a centerpiece. By adding a few rows of alternate spaces and blocks, with a simple filet crochet edging, it can be used without any linen or fabric for plate doilies. Omit the border rows and finish with the filet crochet edging and the size is right for small doilies. Another way to use the motif for napery is to make a row of the ships to sail around a linen centerpiece a few inches from a hem stitched edge. Finish the doilies in the same way with a narrower hemstitched edge, having the ship a center motif.

If you crochet the ship of black thread against a white background, you transform her into a veritable pirate ship of ancient days. To do this effectively use two balls, one of black and another of white. Draw the contrasting thread through the final loop of the stitch just prior to the one to be made of the either color, then make the color stitches and start the next contrasting thread by drawing it through the loops of the stitch just as before. This gives a far better silhouette than working in the ordinary way.

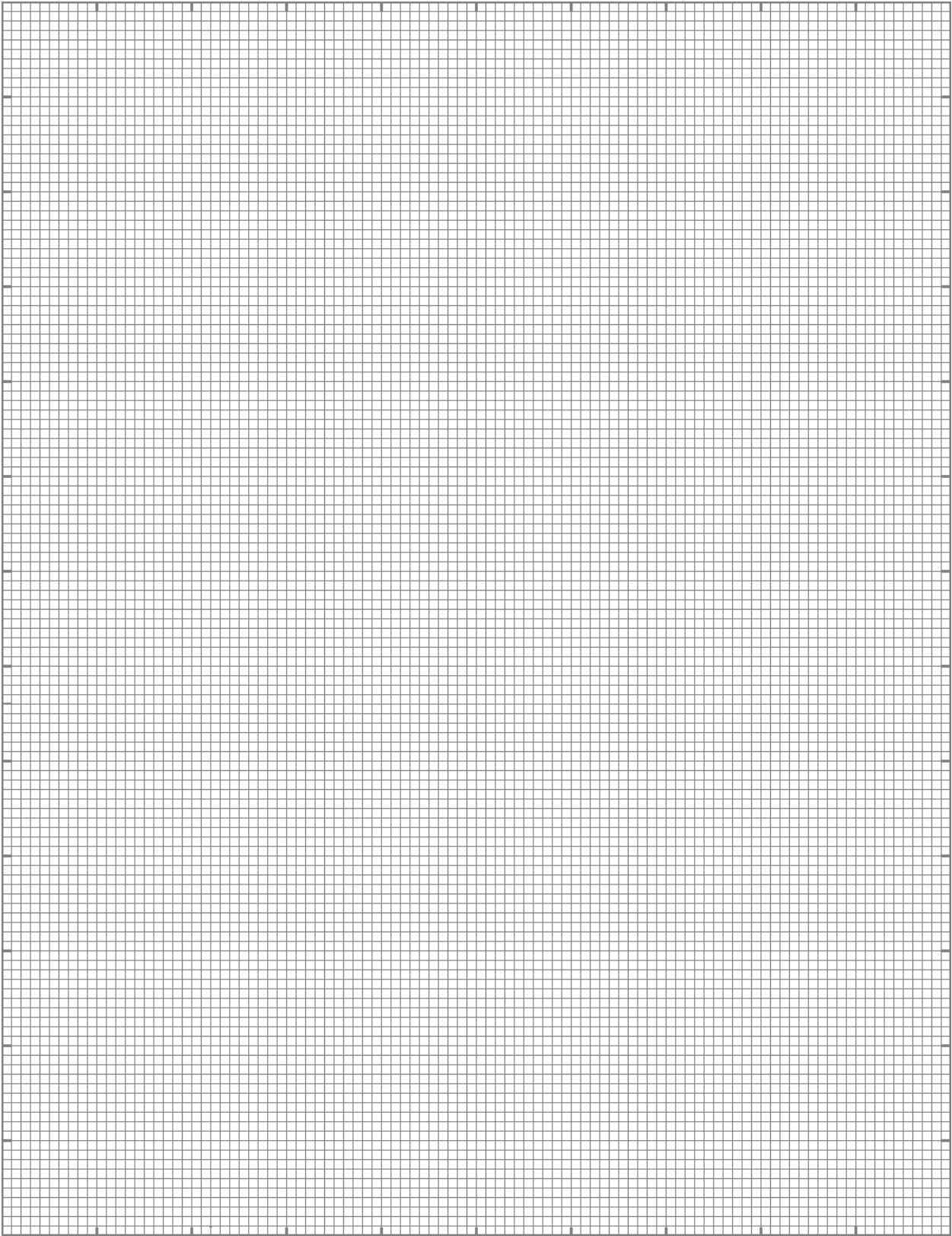
**Colorful Silhouette.** For a pleasing color scheme, work the sea (the part below the horizon line indicated) of bluish-green, the sky of pale blue and the ship of white. This is an indication of realistic effects in silhouette. The color scheme can be used to accord with any definite purpose to which the design is put. For instance, if a bag to go with a summer frock is to have the motif used on it, the colors can be picked out in three contrasting shades to match the costume. An entire bag of filet crochet, with the motif introduced in the center of each side, is delightful. Line with a highly glossed surface, such as satin or mercerized sateen.

If a larger size is wanted for sofa cushion tops, etc., consider each square as one-quarter what it should be. That is, when working crochet two stitches in every row for one, and the regularity will remain identical. Let me suggest that this ship done in cross-stitch has another scope and charm, as it does also when developed with beads. It is distinctly for silhouette work. That is, the ship, sails, hull, masts and all, should be done in one color; the background, as indicated, in another; the only variation from this being to make the hull, masts and prow of one color, with the sails of another against the background. The line of the masts should be brought all the way down to the hull.



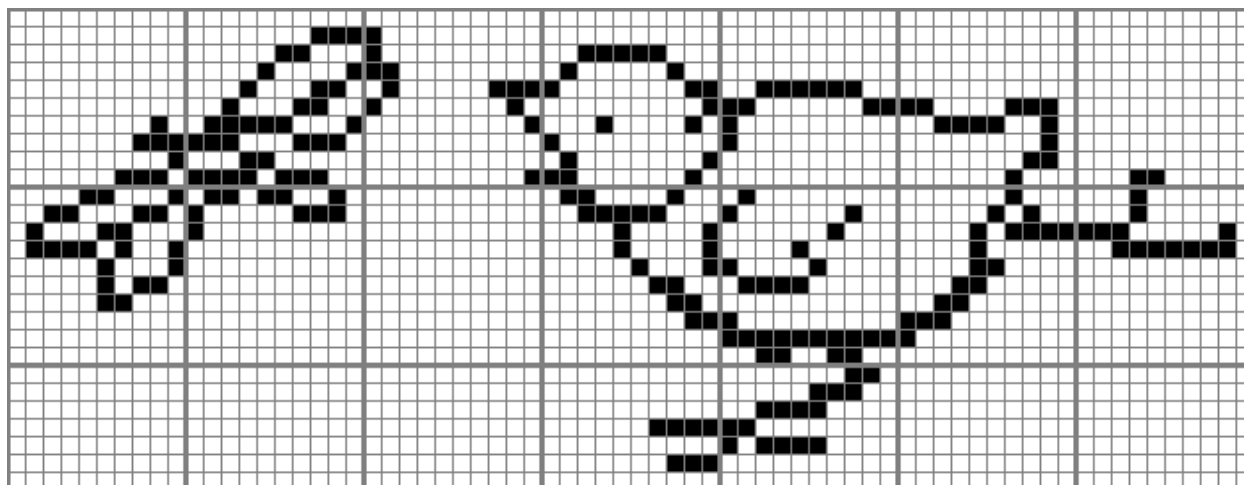
Lydia Le Baron Walker (columnist); Evangaline Walker (illustrator).  
*Canandaigua Daily Messenger*, June 21, 1926; *Cincinnati Enquirer*, June 21, 1926;  
*Evening Star*, June 22, 1926.

## **Birds - Domestic, Wild, Emblems**



## Chickens, Turkeys

### When Decorations Are of Filet [Chick]

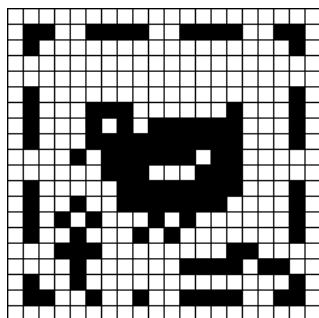


Needle women are beginning to appreciate what wonderful things a tiny bit of filet crochet can do to an otherwise commonplace article. Just one little motif makes a slumber pillow or a bib and really the work goes so quickly that it seems to have taken no time at all.

The ideas on today's page will find use in many odd places. The fish and birds, any one of them would be very interesting to a child if crocheted and inserted in his white linen bib. Or if done in very heavy thread, almost a cord, they could be made into insertion for a Turkish towel. The other units could be done rather fine thread and repeated for the border on table scarf or linen towel. The little chick would be just the right size to have framed and used as a pin tray or a tray for the water or medicine glass in the nursery. The designs could be carried out in cross stitch, too, and applied to all sorts of things in the nursery.

Helen Baxter. *Philadelphia Inquirer*, November 4, 1917

## Filet Crochet – Miniature Animals



These block patterns may be used in a child's tray cloth. They may be used as corner inserts or they may be placed side by side to make an interesting border. The work may be either filet crochet or cross stitch.

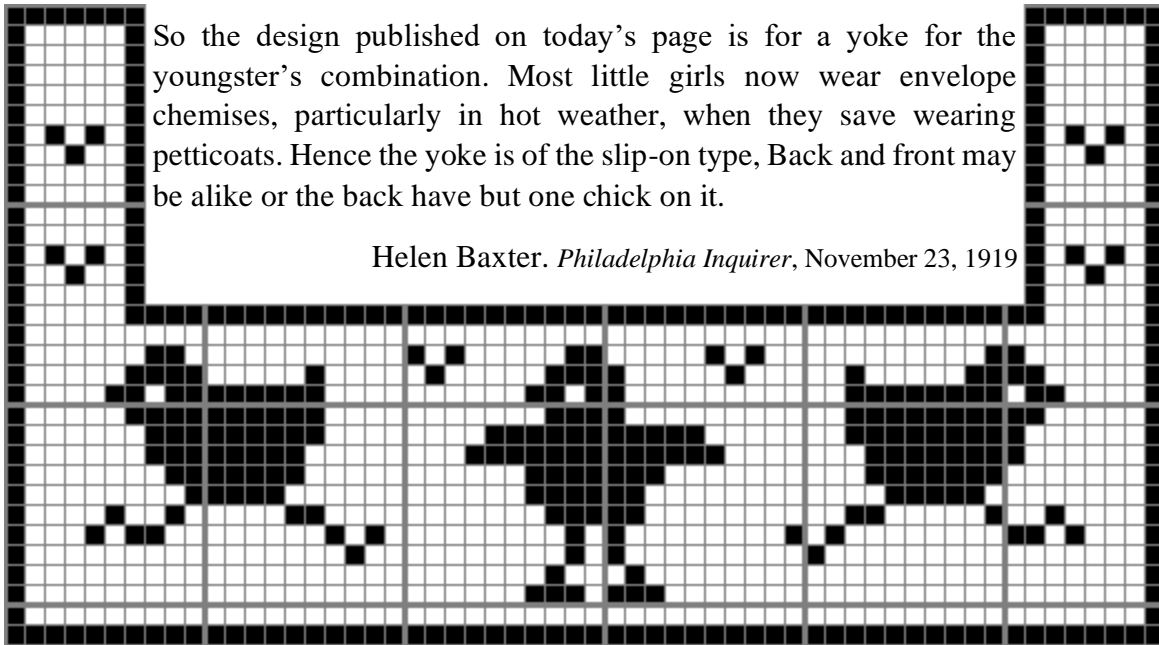
In the latter case, use a simple shade of delft blue. If filet – use No. 40 crochet cotton.

*South Bend News-Times*, April 8, 1917



## Child's Yoke

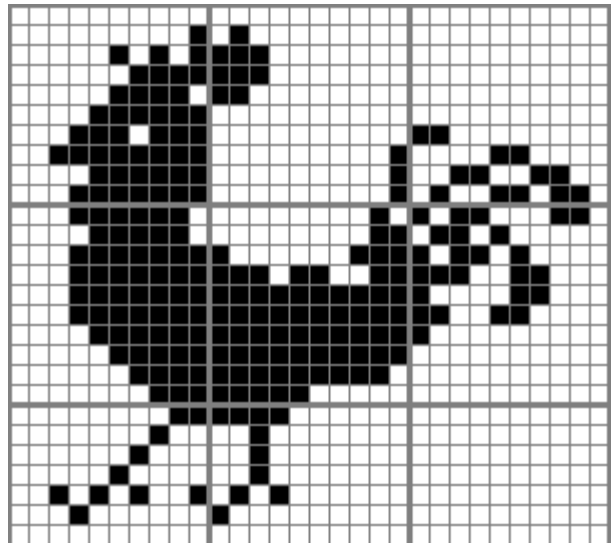
Although the crochet books have hundreds of different designs for everything under the sun, outside of things for the tiny babies, there are scarcely any patterns for children. Children in these days and times are most particular about their lingerie, too. They must have it just as fancy and elaborate as their elders, and they take almost as much pride in it, too.



## Cross Stitch Motif for Towels and Pinafores [Roster]

Birds and rabbits are much used for cross stitch motifs on children's pinafores, towels and bureau scarfs. . . . A good cotton to use is the long skein mercerized cotton No. 5, which is twisted very tightly.

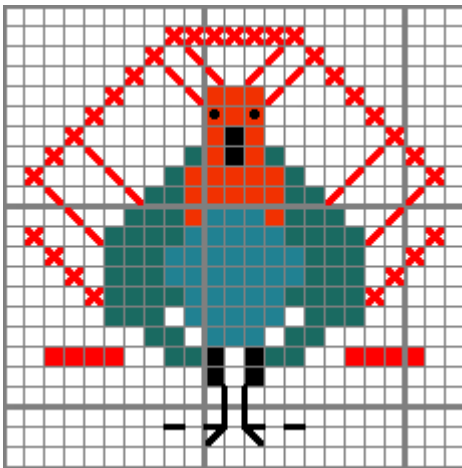
Sarah Hale Hunter (columnist). 1912 - *Evening Journal*, January 10; *Joplin Morning Tribune*, December 28;  
*Marion Daily Mirror*, January 13; *Washington Herald*, May 12; *Wilmington Evening Journal*, January 10.



## Crochet Design for Children's Dress

Courtesy Philadelphia Record.  
*Dubuque Times Journal*, March 19, 1922  
*Telegraph-Courier*, January 5, 1922

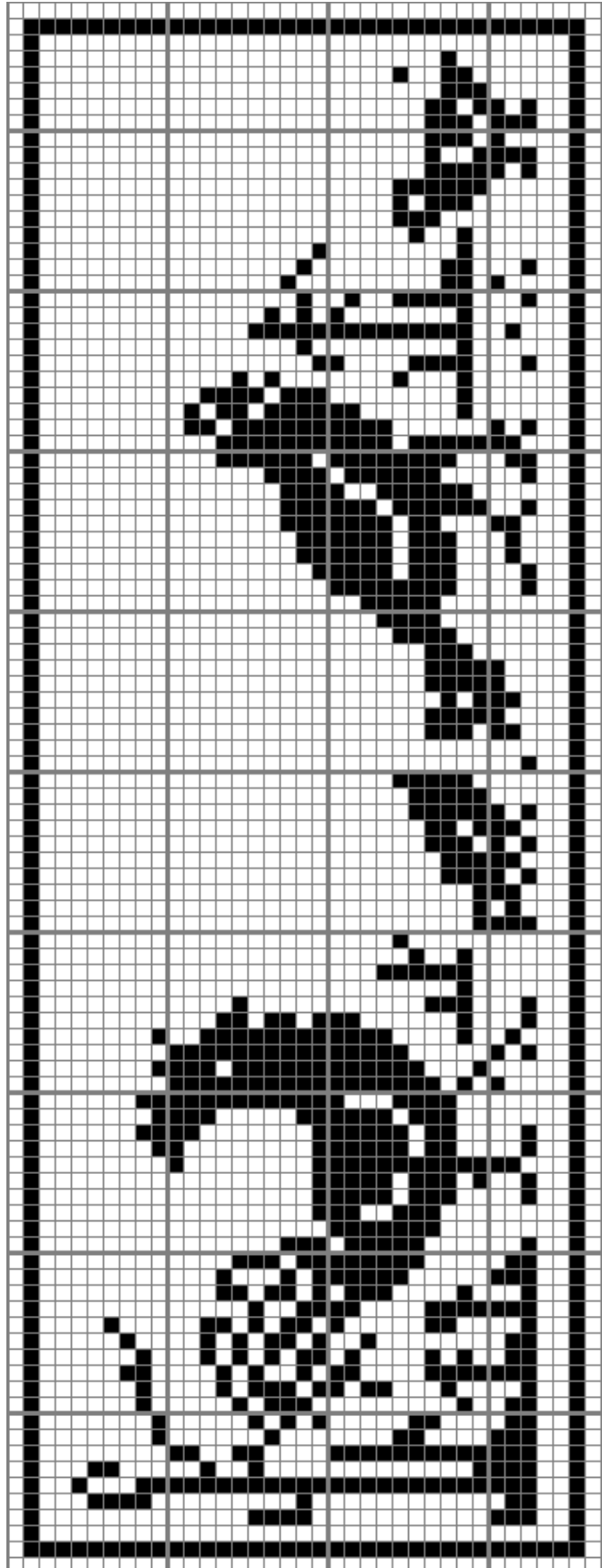
## Gay Cross Stitch Scarf



There are woolen materials of loose even weave that are just the materials for making this smart school scarf. If the cloth is right, no stamping is required, as it is simply a matter of counting stitches and threads, in order to follow the design.

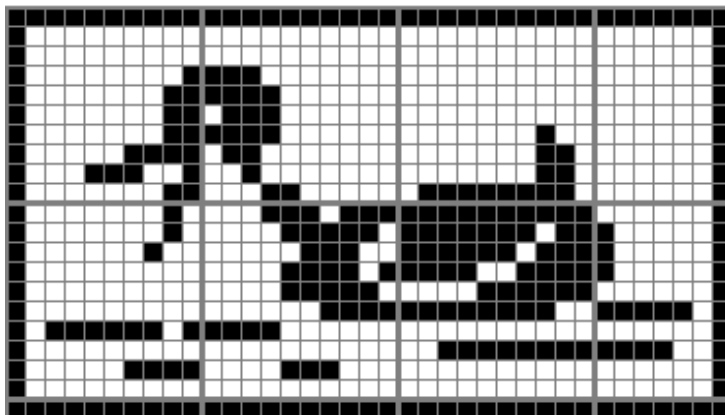
Two birds, or even three if the material is wide enough, are on each end. However, one end only be embroidered, while the other end is gathered closely and finished with a large, gay tassel of some bright color. The color scheme suggested is good on any of the soft neutral colors like gray, taupe, wood browns or even black. (Associated Editors, Inc.)

*Anaconda Standard*, February 22, 1925; *Billings Gazette*, February 22, 1925; *Mansfield News*, March 1, 1925; *Port Arthur News*, January 31, 1925; *Syracuse Herald*, February 22, 1925; *Washington Evening Star*, February 22, 1925.



**Water Fowl - Ducks, Geese, Swans, etc.****Child's Counterpane**

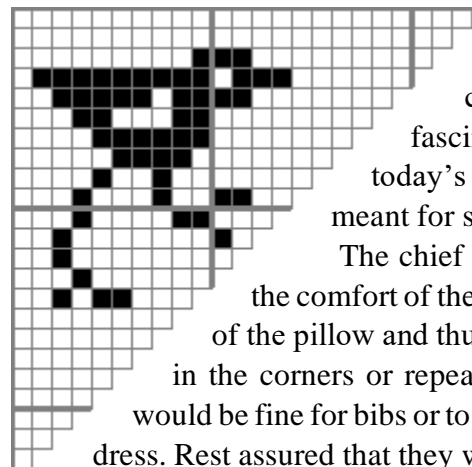
The tendency seems to be toward a vogue for needlework on children's things. There has always been a certain amount of interest along that line of course, but the season seems to be for that and almost nothing else. The patterns given on today's page are for one of the articles that is particularly popular in the needlework shops, a counterpane for the youngster's bed.



The entire spread may be crocheted or the motifs made and inserted in unbleached muslin, scrim or linen. But the proper thing is to have the entire thing crocheted, alternating the oblongs containing the designs with those of plain mesh. Use about thirty thread, white preferred.

If you like you might make the squares contain the design and put those around the spread, making the entire centre of the cover of plain mesh or with a monogram in the centre.

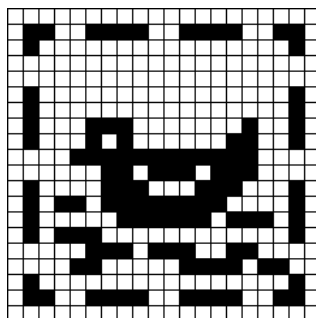
Helen Baxter. *Philadelphia Inquirer*, May 30, 1920

**Slumber Pillow Designs**

If you are not an admirer of filet for use in any other thing, you must admit that it is most attractive when used for children's articles. The funny little ducks and cat are fascinating to child and grown-up alike. Designs such are given on today's page may be used for all manner of things – although they are meant for slumber pillows.

The chief objection to most baby pillows is that they are too fancy for the comfort of the baby – but patterns such as these may be placed at the corners of the pillow and thus not scratch the youngster's face. . . . The birds may be placed in the corners or repeated for insertion all around the pillow. These same designs would be fine for bibs or to even be cross-stitched on the collar pockets of an older child's dress. Rest assured that they will meet with approval on all sides.

Helen Baxter. *Philadelphia Inquirer*, October 26, 1919

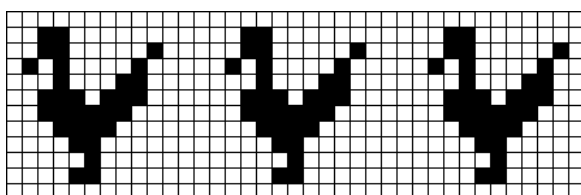


### Filet Crochet – Miniature Animals

These block patterns may be used in a child's tray cloth. They may be used as corner inserts or they may be placed side by side to make an interesting border. The work may be either filet crochet or cross stitch. In the latter case, use a simple shade of delft blue. If filet – use No. 40 crochet cotton.

*South Bend News-Times*, April 8, 1917

### Little Filet Ducks



These little filet ducks can march across a curtain in a child's room or be used to trim a bib or frock.

Mary Evangeline Walker

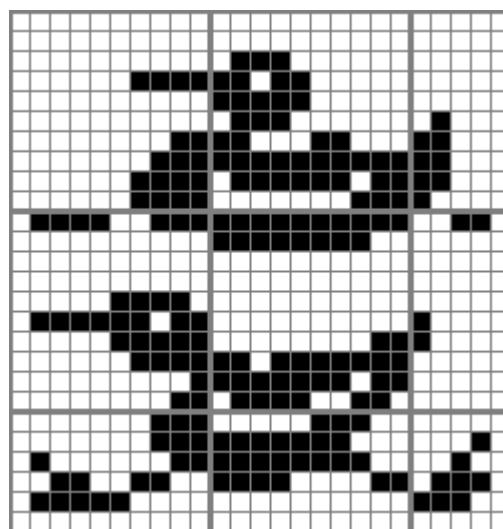
*Evening Star*, May 27, 1917

### [Ducks]

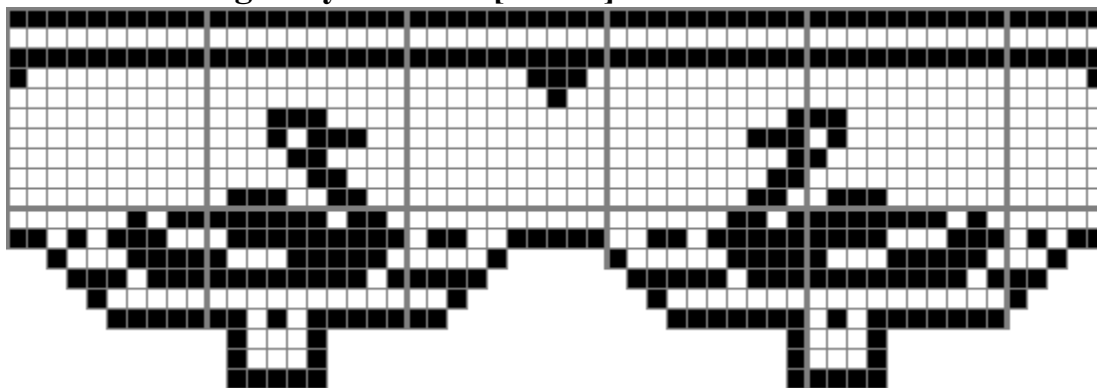
The designs given on today's page might be used for almost anything in the filet line appropriate for the youngster, but they are really intended to decorate the carriage strap. Crochet them in a line, however, and not atop each other as they are shown here. Use fifty or finer thread, narrowing the ends of the strap until the width of the ribbon which covers the elastic that forms the remainder of the strap.

Helen Baxter (columnist)

*Philadelphia Inquirer*, April 4, 1920

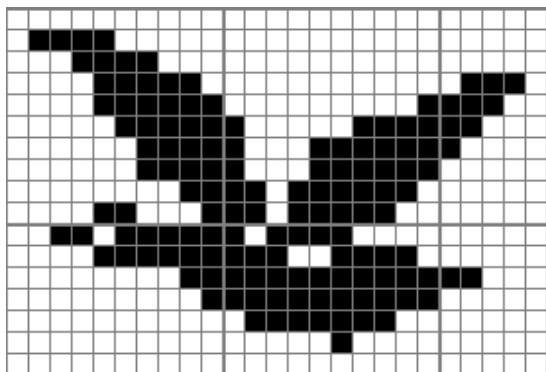


### Here's Something Very Unusual [Ducks]



These quaint pieces of filet crochet designs may also be adapted to cross stitch with a very little figuring.

[No designer identified]. *Muscatine Journal and News Tribune*, November 5, 1924



## Guest Towel Insertion in Filet

### Wild Duck Flying

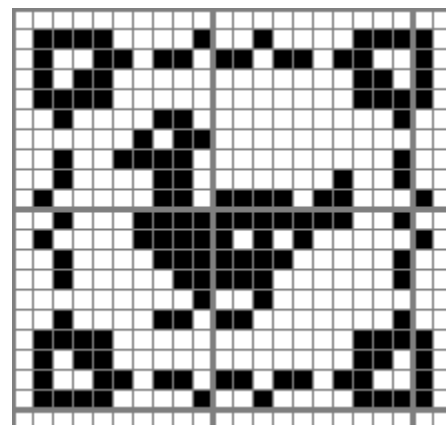
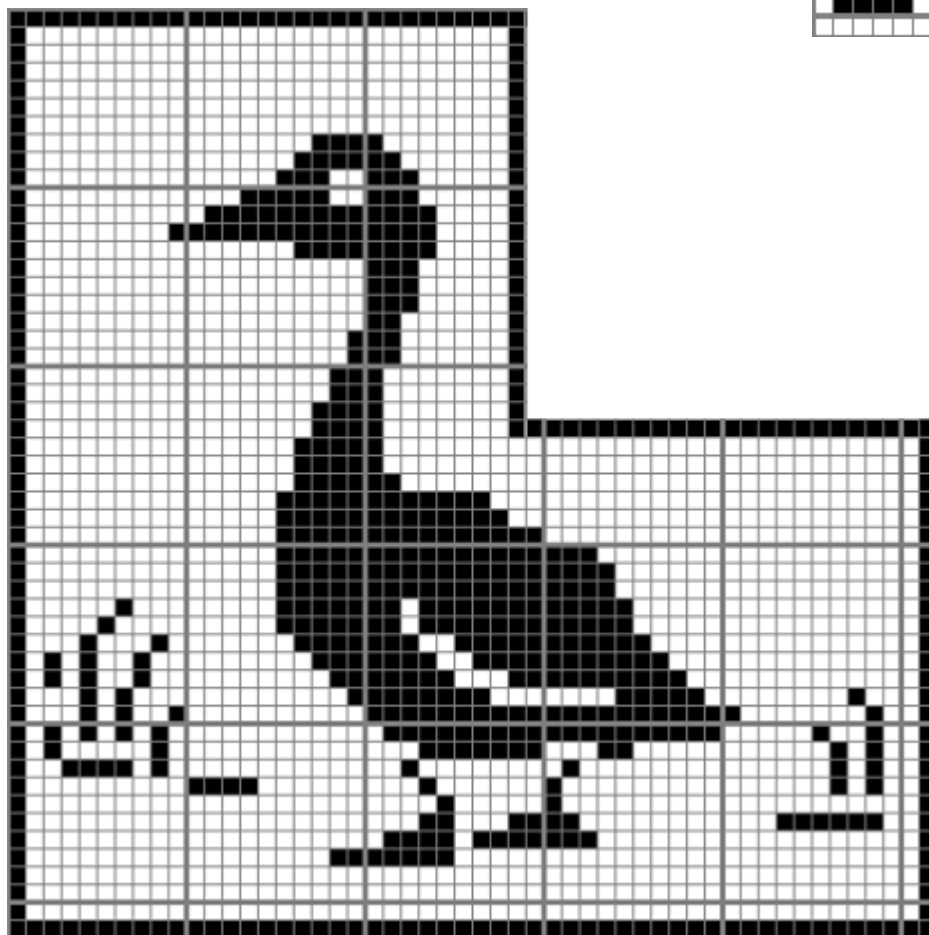
I like this one very much. A very pretty edge was sent in Wednesday, April 21, 1915 by Carlita, easy to make and quick too. I have some on a towel edge and hope to make more for a little girl's underwear.

Little Cherub. *Boston Daily Globe*, July 3, 1915

## Filet Squares

Filet squares are suitable for decorating linen in a child's bedroom. Work the squares with fine thread gauging the stitches so that there are eight meshes to the inch. Insert them in the corners of a bureau scarf, table cover, or towel using a buttonhole stitch and cutting away the material underneath.

Alice Urquhart Fewell. *Seymour Daily Tribune*, August 17, 1925



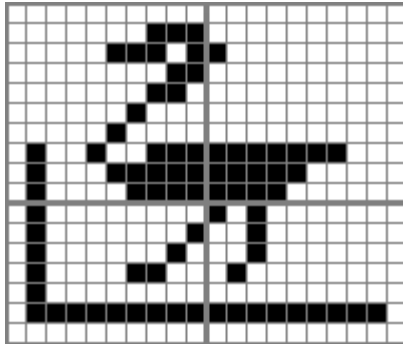
## Fairy Tale Cover [Goose]

The [design] given today [is] for the lower corners of the child's crib cover. [It] should be worked without the closed mesh, as given at the top and narrow aide of the design, as these are drawn merely for the better appearance of the drawing.

Helen Baxter  
(columnist);

Jean Weatherall  
McDowell (illustrator)  
*Philadelphia Inquirer*,  
November 13, 1921

### Filet for Various Articles Egyptianesque – Ibis



[No text relevant to the pattern was included in the column]

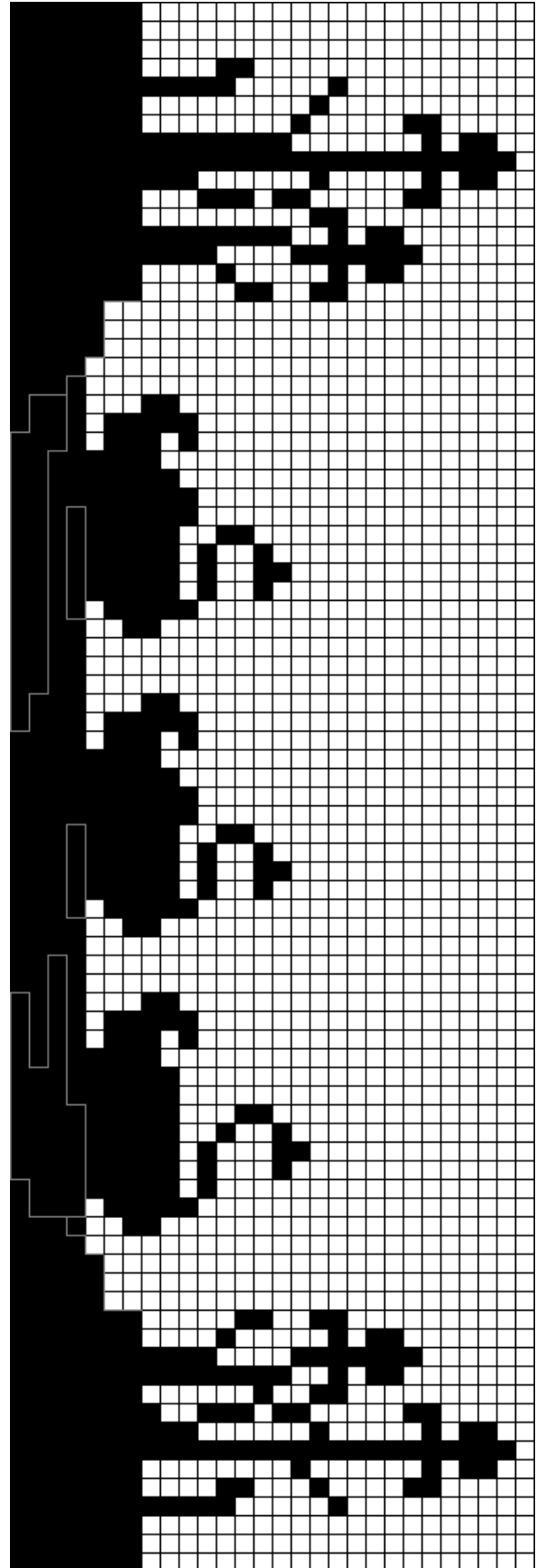
Helen Baxter  
(columnist);  
JWM (illustrator)  
*Philadelphia Inquirer*, July 1,  
1923

### Swans and Iris Attractive New Cross Stitch Design

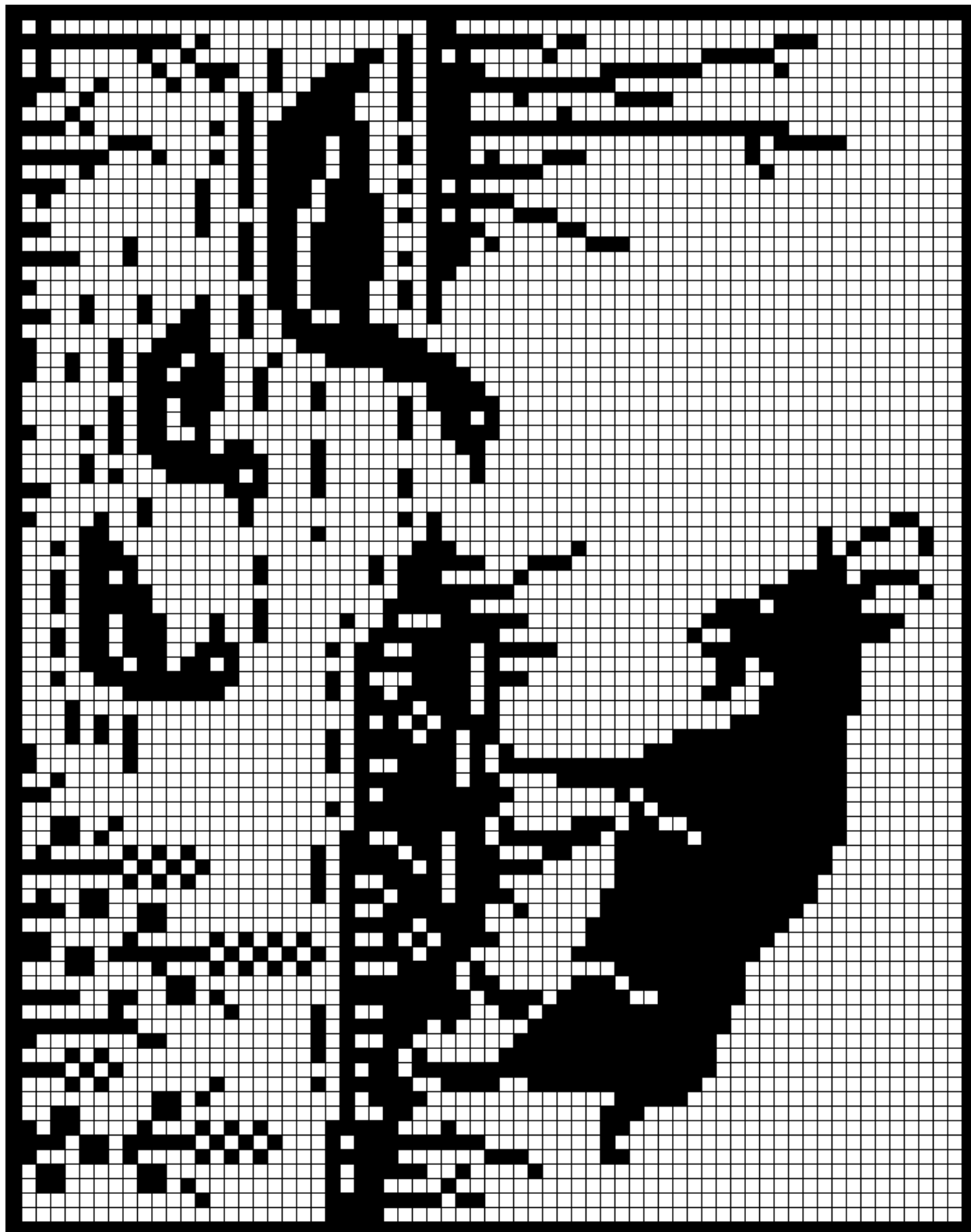
The cross-stitch of our grandmother's day has been revived and is now quite popular in the realm of decorative needlework. The design of the swans and iris may be on a child's bib or at either end of a table runner. Cross-stitch designs are more easily and successfully carried out on cross-stitch material. The head of each swan is composed of four stitches. The middle stitch of the three in the row is the eye and is made in clack. The next stitch is the beak and is made in orange. The final stitch, flowers, are worked in blue. In using this design on a guest towel or child's bib, use the same colors in a less heavy flow. [No designer identified]

*Cincinnati Commercial Tribune*, March 9, 1913

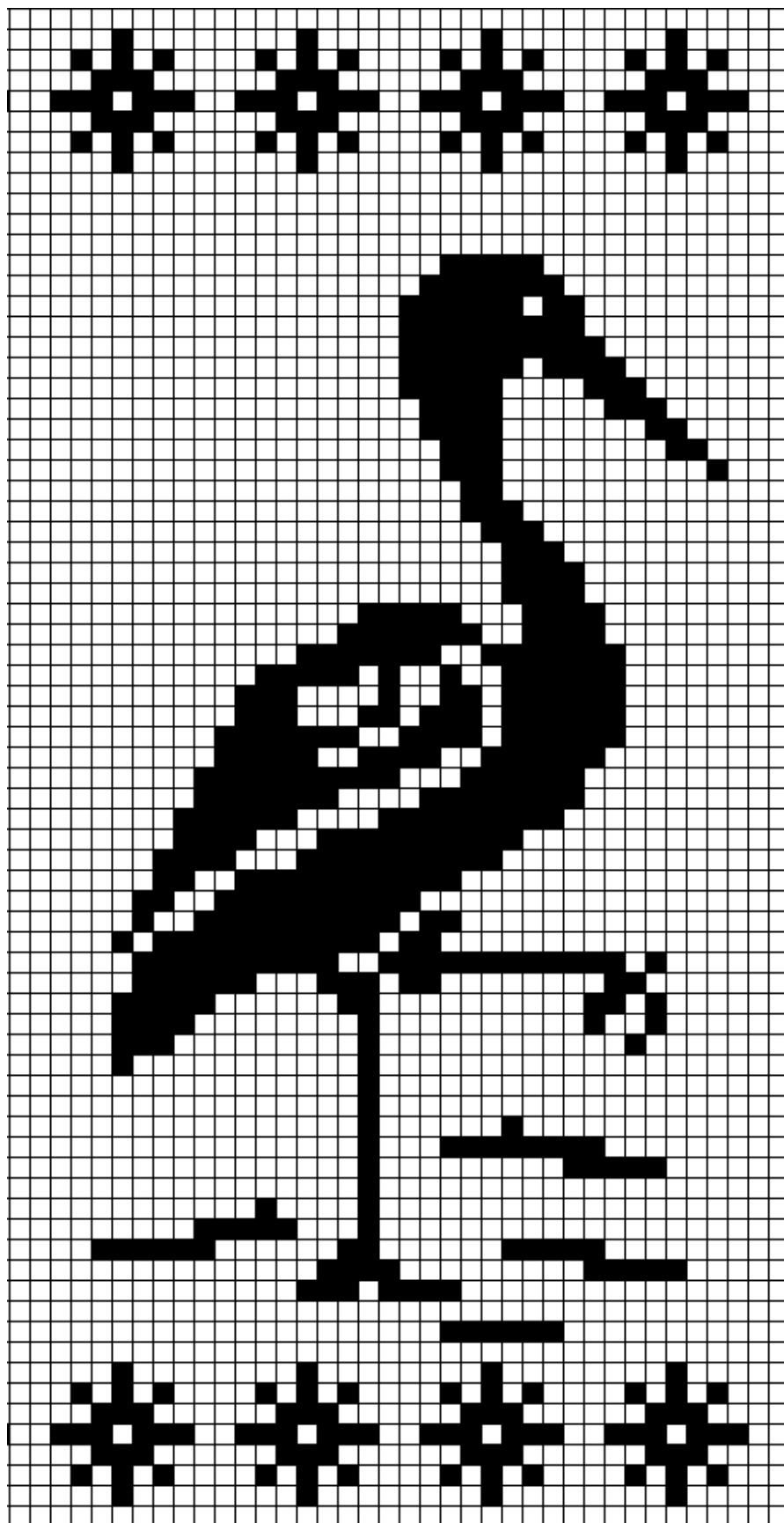
*Colorado Springs Gazette*, March 9, 1913



### New Block in Filet



*East Oregonian: EO (Pendelton, OR), June 12, 1920*



### Stork in Filet

Sent in by Annie

*Boston Globe*, May 30, 1920

See also associated "Baby in Filet."

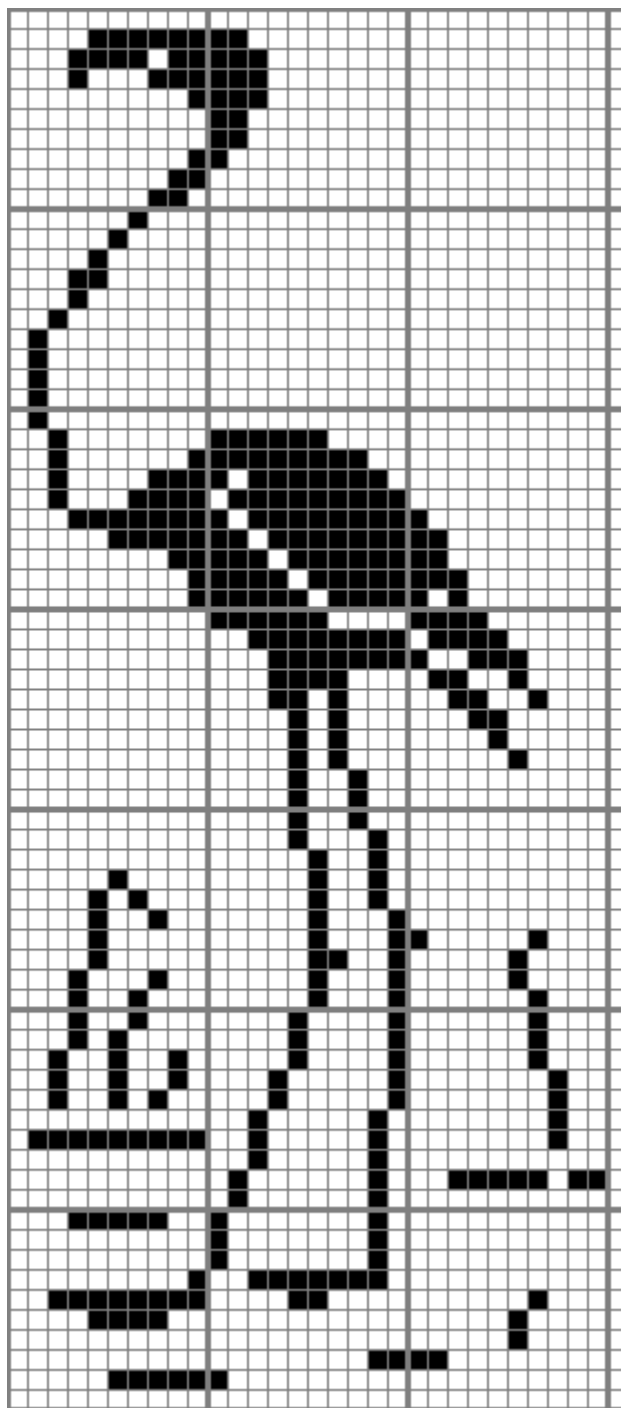


## Crane

If you are looking for work in the filet line, here are the designs. They are for the new style in table runners where one motif is repeated after the other. The [crane] is crocheted first, for instance, then fifteen or more plain meshes crocheted, and then [perhaps the owl] is worked in. After then same number of plain meshes, the owl is repeated unless you have discovered another pattern that can be used. This strip of lace is inserted between two strips of linen, with hand-fringe adorning the ends of the scarf.

Helen Baxter.

*Philadelphia Inquirer*, August 1, 1920



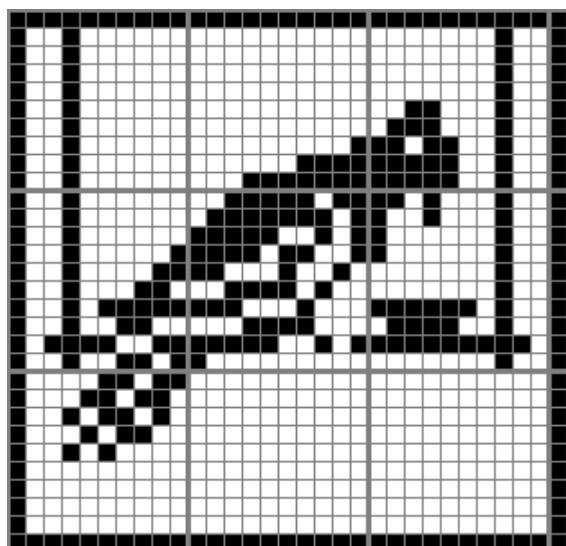
## Parrots, Parakeets

The designs published today are part of a series for a crib cover for a child's bed. It will take about six issues to publish the design for the entire spread, but they will be published consecutively, so that there may be no danger of the needlewoman become confused as to on what weeks the designs are to appear.

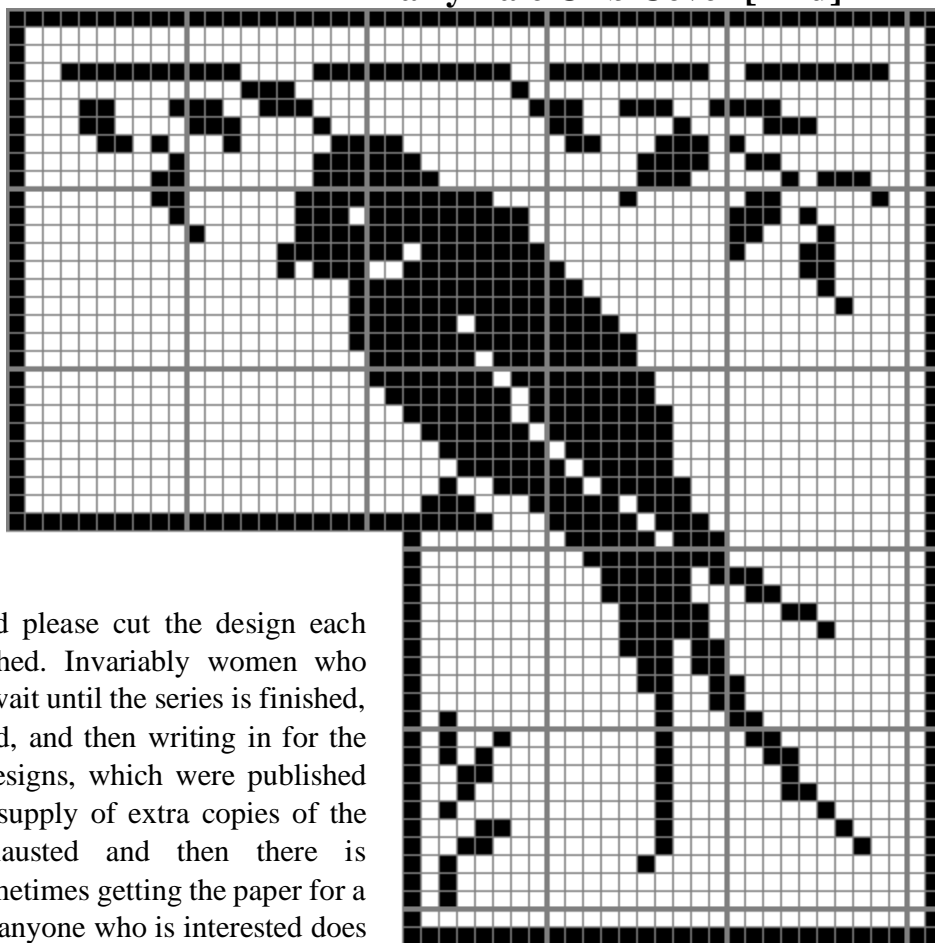
To avoid disappointed please cut the design each Sunday as it is published. Invariably women who intend to copy a design wait until the series is finished, or even weeks afterward, and then writing in for the series or for the first designs, which were published months ago. Often the supply of extra copies of the design has been exhausted and then there is disappointment. One sometimes getting the paper for a week or two, but surely anyone who is interested does not miss it for months. So the best plan is cut the designs as they are printed – then you are sure of them.

After you cut the designs paste them on muslin so they will stand the strain to which they are bound to be subjected. They may be rolled or folded and yet remain legible.

The entire design will consist of four different designs for the corners, two of which are given today



## Fairy Tale Crib Cover [Bird]

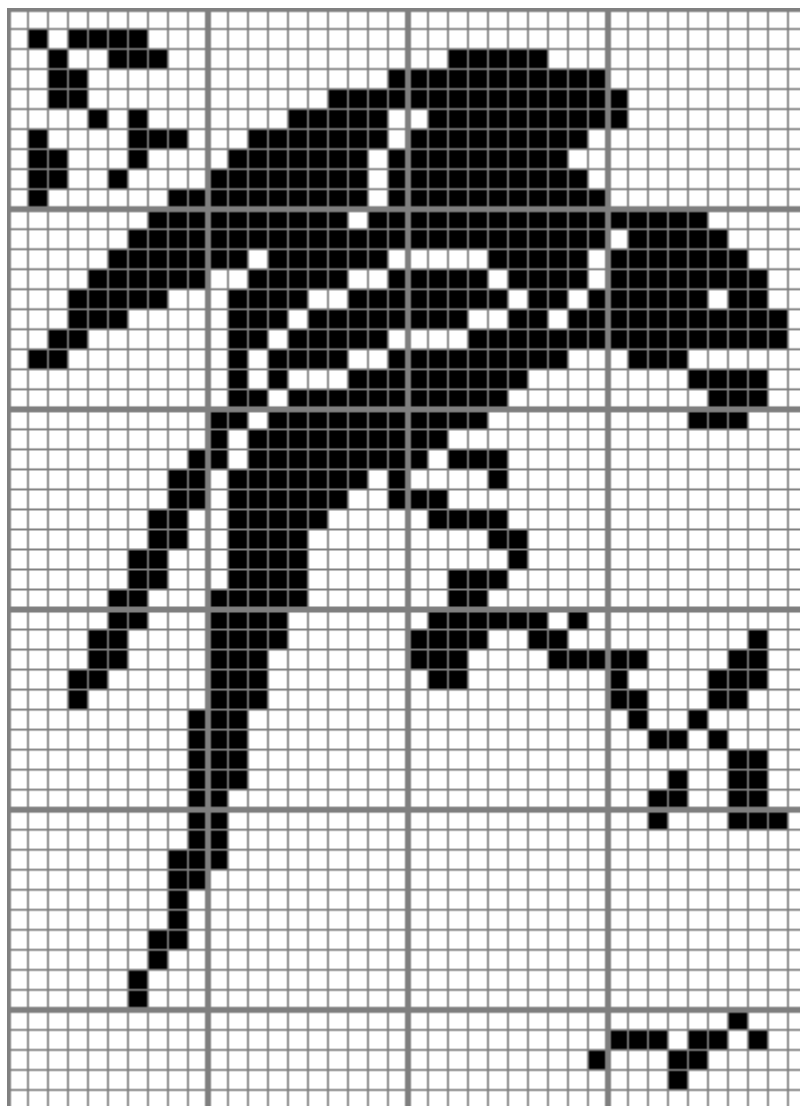


and connected designs which will tell in pictures the fairy tale of the three pigs. Then there will be inserts to fit in the centre top and bottom, the remainder of the space being linen. It is a thing that will be beautiful when finished and in time become a family heirloom. If twenty thread is used and a ten needle the finished piece will be the correct size for a child's crib up to the eight-year-old size. Helen Baxter (columnist); J.W.M (illustrator).

*Philadelphia Inquirer*, October 16, 1921

## Polly in Crochet

Here is Pretty Polly, in crochet or cross-stitch, ready to give her service in adorning nursery or living-room. *Findlay Morning Republican*, Jan 4, 1923



## Parrot

Live parrots may be something for which we have not a great deal of admiration, be they birds or persons, but when it comes to a matter of decorative mediums – well, the question is another one. For, although birds of all variations may be beautiful beautifiers, the parrot and the peacock stand supreme. Which is proved by the design published as today's offering.

“Oh,” the other women say, “how do you ever have the patience to work such an intricate pattern?” Well, really, filet means making just so many meshes, entails just so much labor, and for the little extra work required via watching the pattern more closely, why not crochet something worth while. Bird designs are always fairly hard to follow, but they are more than worth the extra trouble.

This particular parrot was designed for insertion in table runner, but it might be used for most anything where filet could be used. If it were made about twice as wide by the introduction of open meshes on the of the side it would just about fit the telephone table, or make a beautiful slumber pillow or, as it is, it might be inserted in linen to make a tray cover. But in that case it should be worked in eighty or one hundred thread.

Helen Baxter. *Philadelphia Inquirer*, Dec. 1, 1918

## Parrot

Begin crocheting this design on the side and work up and down until the pattern is completed.

Finish by adding tassels at the three

lower points.

If a smaller design is desired, omit the side panels and use only the bird in the center.

When used in this manner, it is better to begin the design at the bottom (uneven edge) and crochet back and forth.

[No designer identified].

*Quincy Whig Journal*, June 3, 1923; *Telegraph-Courier*, July 12, 1923

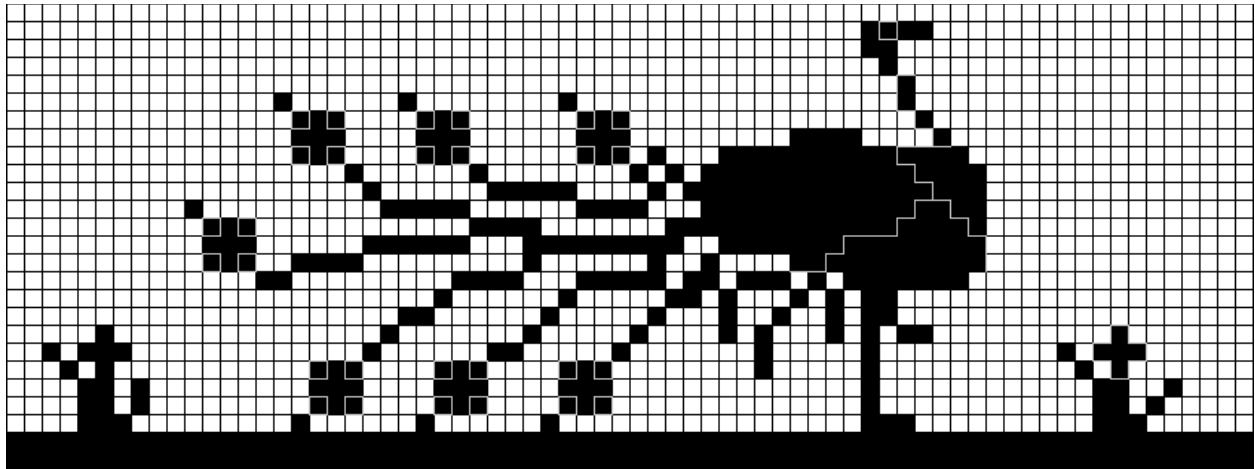


## Peacocks

### Attractive New Cross Stitch Design

The peacock may be used on a table runner either singly or repeated in the same order or facing each other. It would also be an effective decoration on a guest towel or child's bib. If the table runner is made of the cross-stitch material, use for the head, which is made up of ten stitches, the lower part of the body, the feathers around the legs, the entire tail with the exception of the outline stitches, and the flowers on the grass, are done in art floss. The neck and breast, the grass and leaves of the plant on either side of peacock are done in green. The wing, the eye, the crest and the outline stitches at the end of the end of the tail in a lighter shade of green. The middle stitch of the seven terminating points of the tail, each made up of nine stitches, three rows of three stitches each, and the legs are done in orange. If this design is used for towel or bib, use lighter weight thread in the same shade.

[No designer identified]



*Cincinnati Commercial Tribune*, March 9, 1913; *Colorado Springs Gazette*, March 9, 1913

## Peacock

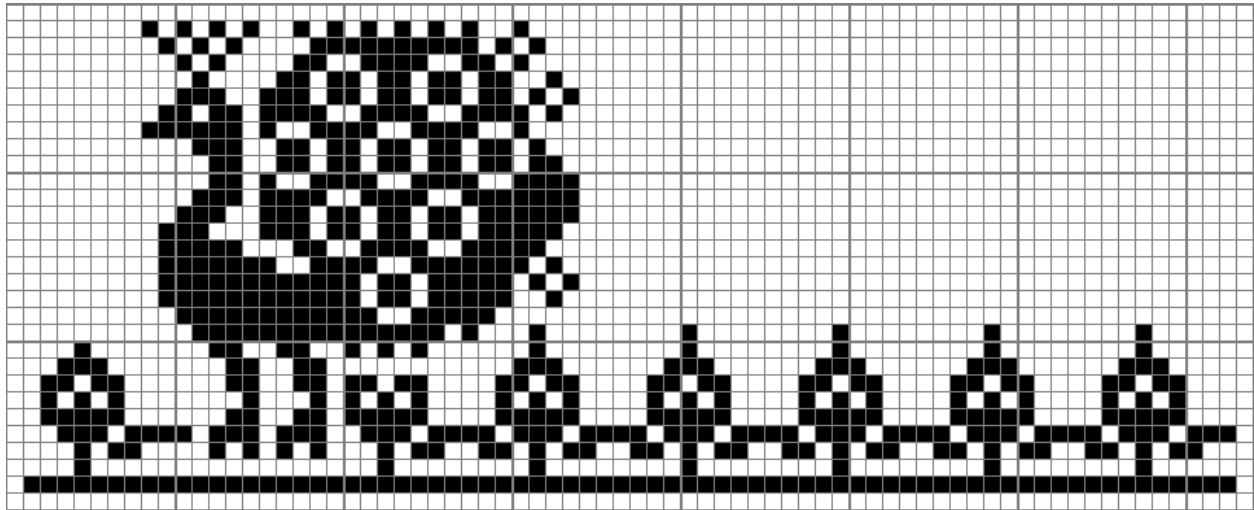
This block pattern for a square insert in filet crochet may be used at the center of a pillow in tan linen. Use linen of medium weight and crochet cotton to match in No.30.

*South Bend News-  
Times, April 15,  
1917*

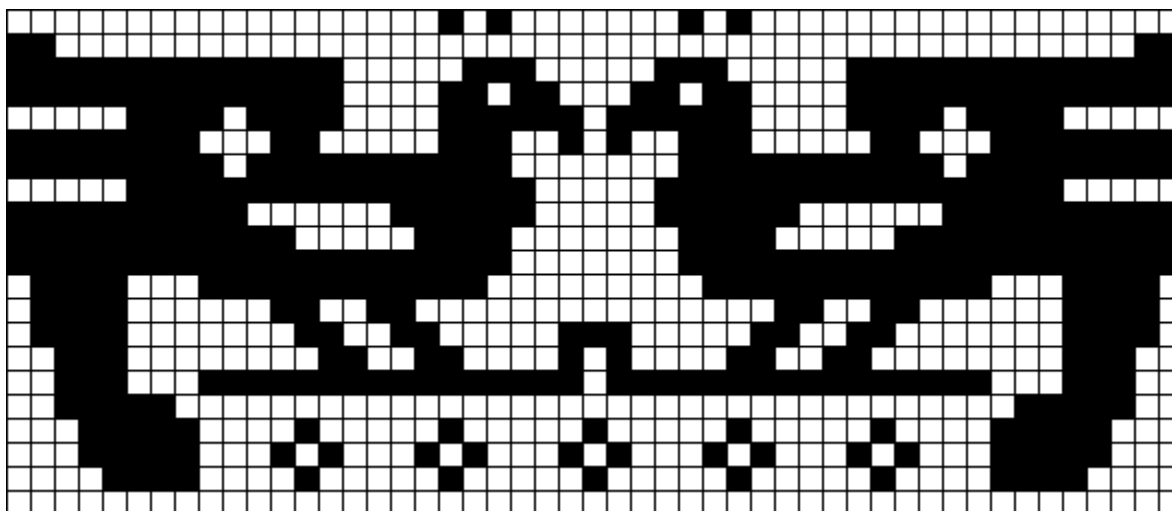


### Peacock Filet Design for a Christmas Towel

A fancy towel is always a favorite Christmas gift, and the peacock design given here will trim the end of a towel most attractively. One-half the pattern is given the center being indicated by the arrow. Work up the design with one thread gauging the stitches so there will be eight meshes to the inch. The little conventional border below the peacock may be continued on out to fit a towel of any width. Insert the filet in one end of a linen towel, fastening it in place with a buttonhole stitch. Cut away the linen beneath the filet. The bottom edge is finished with a picot.



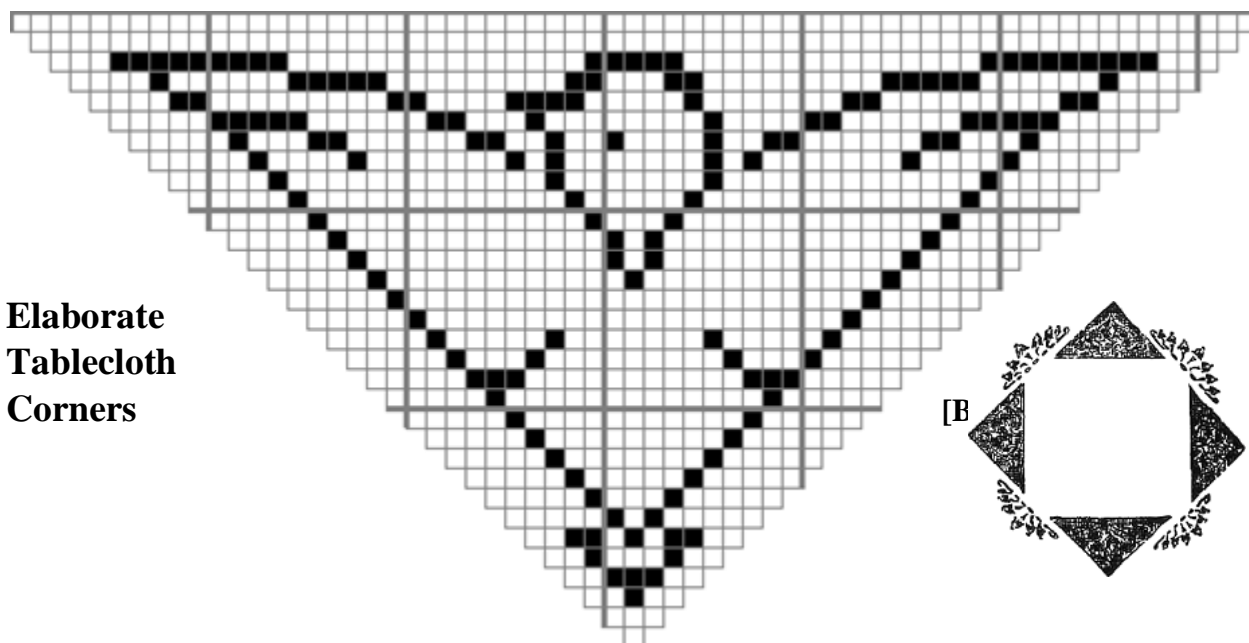
Alice Urquhart Fewell, *Seymour Daily Tribune*, November 16, 1922

**Cross Stitch [Peacock]**

The design given makes an attractive motif for a scarf end. Use cream white linen of medium weight and work the design in old blue. The pattern can be used equally well for filet crochet.

*South Bend News-Times, May 13, 1917*



**Song Birds****Elaborate  
Tablecloth  
Corners**

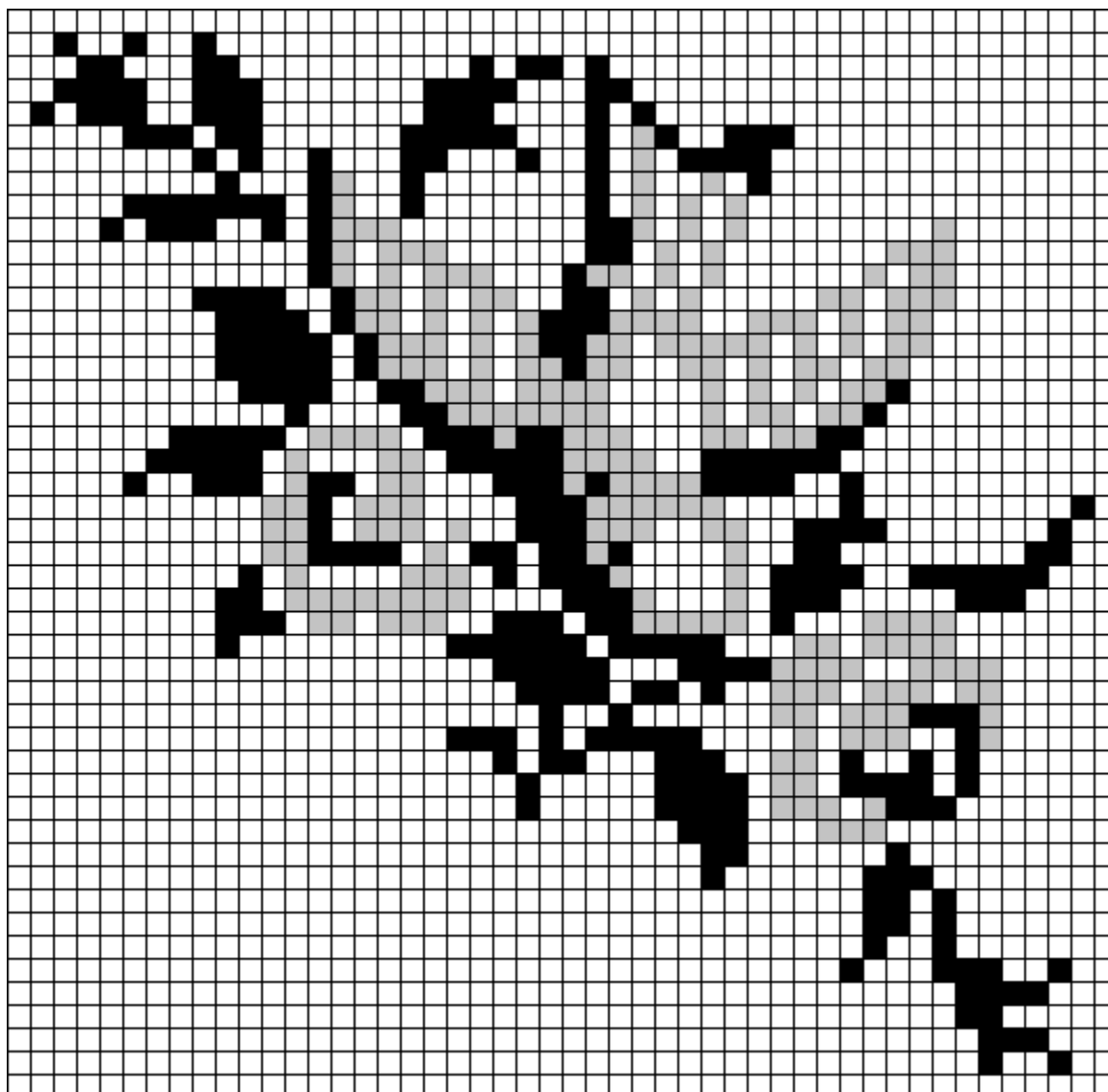
It seems that everything must give out at the wrong time, and table linen seems more inclined to this fault than anything else, for every housekeeper is complaining that her linen has almost simultaneously, and she simply can't afford to get any more at the present high prices. But there comes a time when the deep must be done and at least one tablecloth purchased for the more formal entertaining. And of course, if the cloth is to be saved for the very best occasions it may be more elaborate than the everyday ones. For some years the tablecloths used by the natives of Italy and of France have had the cloth itself embroidered rather than having the plain cloth with the extra centrepiece. This idea has been introduced in this country, but really only for the more intricate patterned cloths – for the really dress-up cloths that one has on the table for looks and not to use. In the other countries, however, the cloths themselves are very plain, with the lace or embroidery in the centre, just where the centrepiece would be, and the remainder of the cloth the plain linen or damask.

There has been a request for a design for the latter type of cloth, and the idea should prove to be a very acceptable one. Plain linen damask may be used or, indeed, regular heavy linen sheeting. The design is inserted in the centre of the cloth, the filet inserts being alternated with the hand embroidery, as illustrated. Any one of these three triangular squares shown would be good, done in fifty or finer thread and the embroidery heavily padded and worked with fine thread. If the large filet pattern is used with initials, two of them should be inserted in the cloth and embroidery used with them or not, as desired.

Helen Baxter. *Philadelphia Inquirer*, June 24, 1917

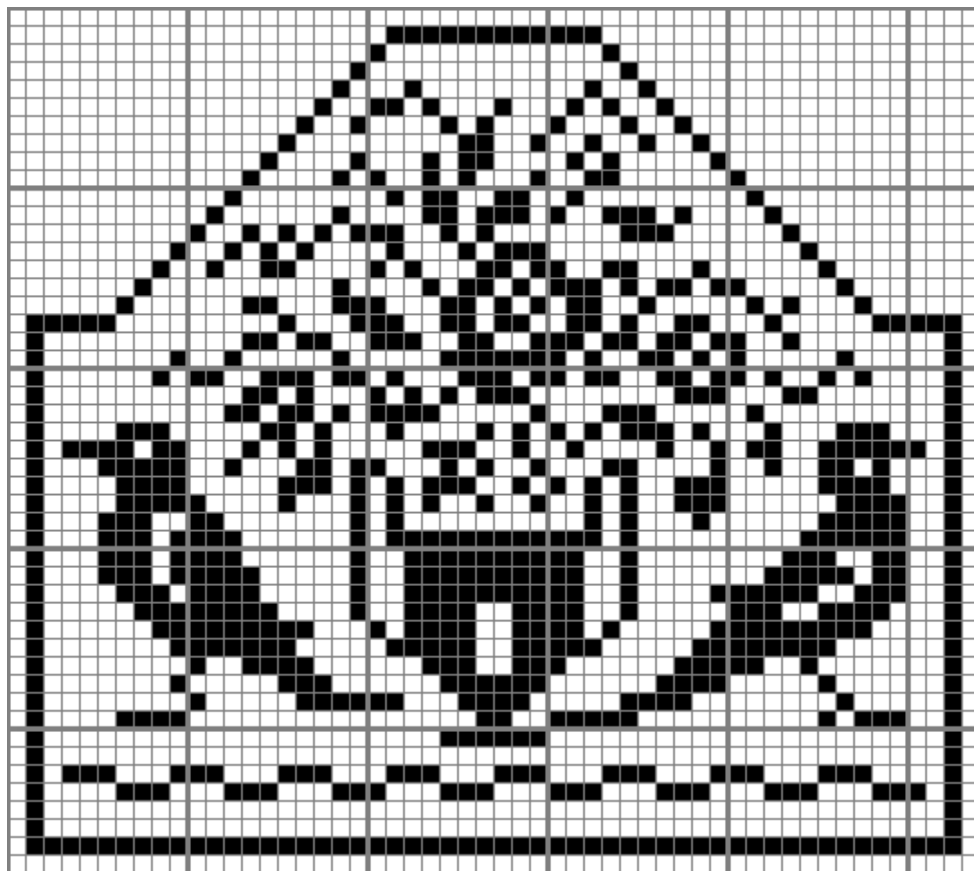
**Bluebirds and Roses,  
Embroidered in Colorful Cross-stitch.**

Will add charm and beauty to linens and pillow-tops.  
Easy-to-do, so nice to use.



## Design for Cross Stitch Handbag

Each season brings forth its particular style handbag and summer is no exception to the rule. The shops are getting the idea for the coming season when washable bags of some form or other are the rule. As of the last two or three years, filet holds the palm, but, of course, there must be a difference in the shape of the



bag or the manner of decorating it, else it would not be a success.

The pattern given herewith is for one of the styles that promises to be popular. It is, as you see, not an all crocheted bag, but merely medallions of lace to be tacked to the lining of silk or linen. The bag may have two sides, but should have four sides, as this will make it large enough to hold the bit of summer sewing – a decided advantage.

Crochet the medallions separately and then make your bag to measure. The bag should be made of two long strips of material crossed to form the bottom of the bag. Slip a piece of firm cardboard in between the two thicknesses to hold the base firm. Then attach the pieces of lace, so that the straight part of the sides just meet. The sides should be long enough, so that the lace extends about two-thirds of the way.

Helen Baxter. *Philadelphia Inquirer*, April 25, 1920

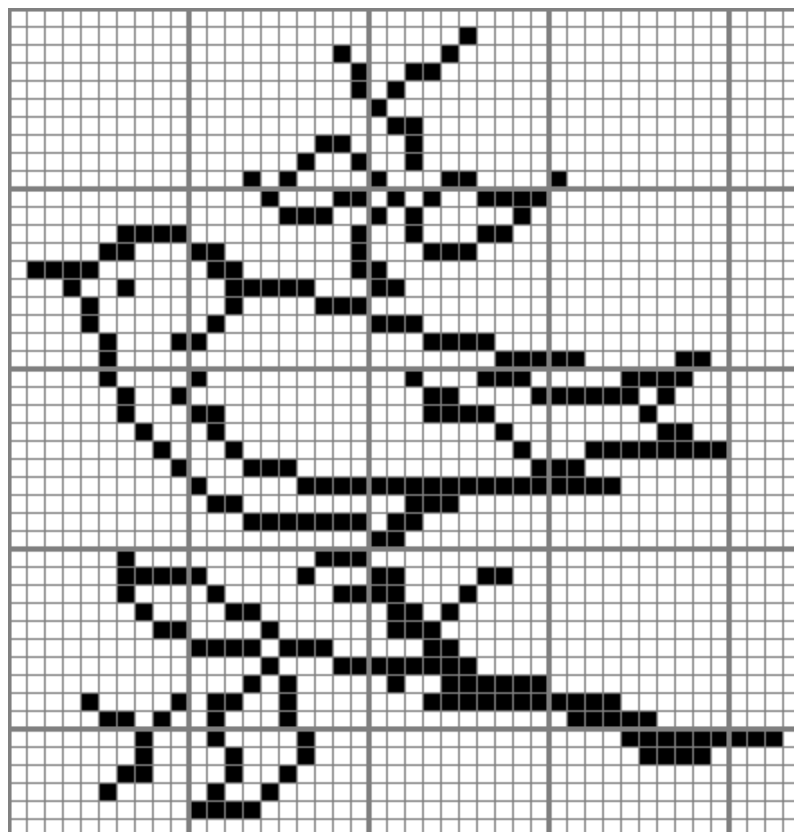
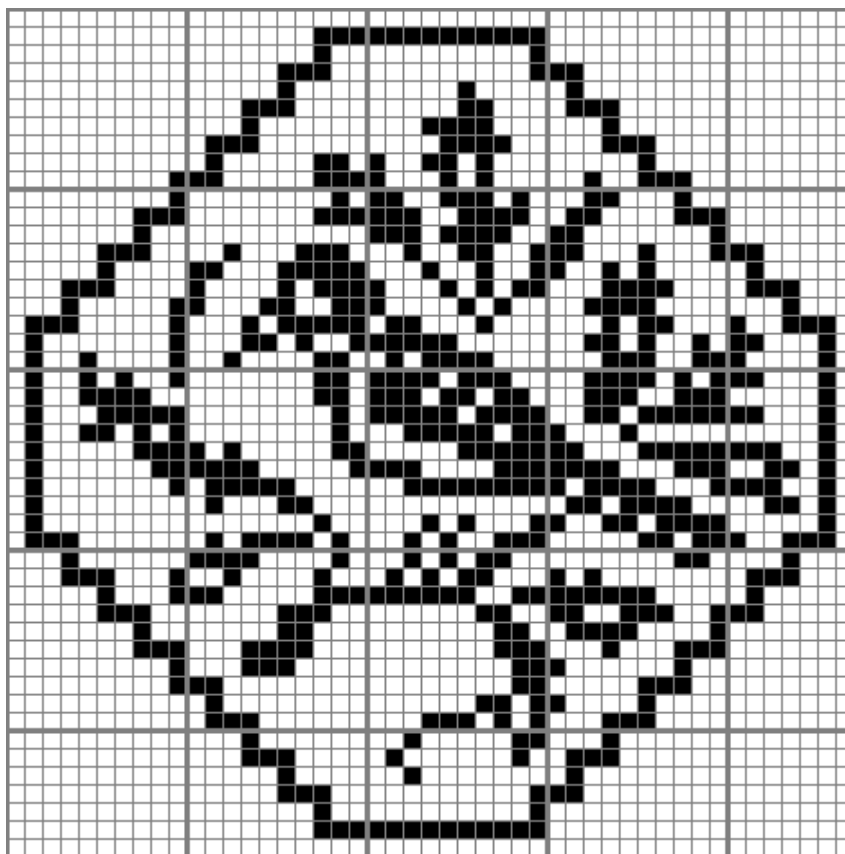
## Perky Little Robin Hiding in a Tree

E.S.R.

*Biloxi Daily Herald*, March 4,  
1926; *Burlington Gazette*, March  
5, 1926

## When Decorations Are of Filet [Bird]

Needle women are beginning to appreciate what wonderful things a tiny bit of filet crochet can do to an otherwise commonplace article. Just one little motif makes a slumber pillow or a bib and really the work goes so quickly that it seems to have taken no time at all.



The ideas on today's page will find use in many odd places. The fish and birds, any one of them would be very interesting to a child if crocheted and inserted his white linen bib. Or if done in very heavy thread, almost a cord, they could be made into insertion for a Turkish towel. The other units could be done rather fine thread and repeated for the border on table scarf or linen towel. The little chick would be just the right size to have framed and used as a pin tray or a tray for the water or medicine glass in the nursery. The designs could be carried out in cross stitch, too, and applied to all sorts of things in the nursery.

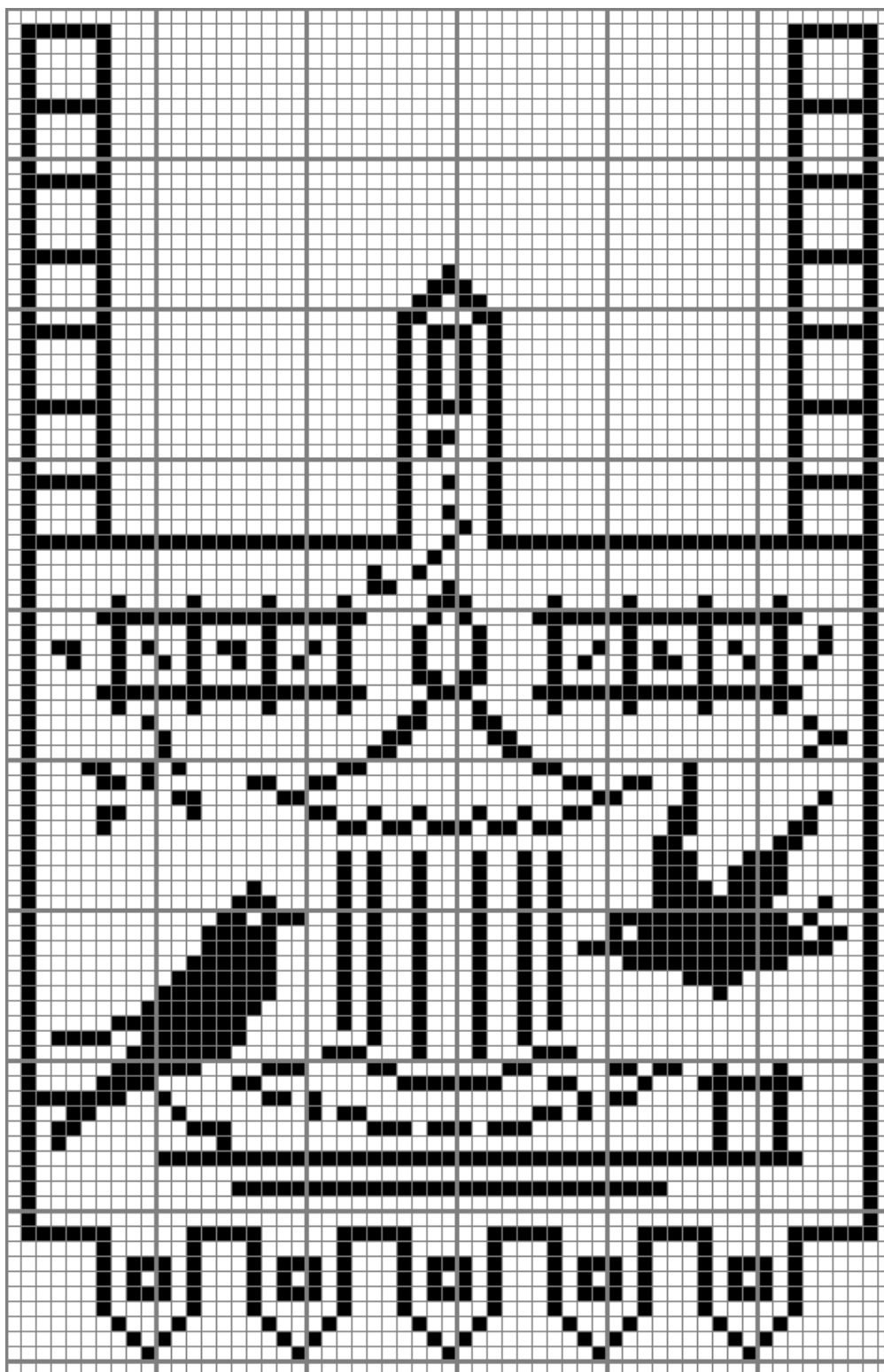
Helen Baxter. *Philadelphia Inquirer*,  
November 4, 1917

## Filet Bag for the Summer Costume

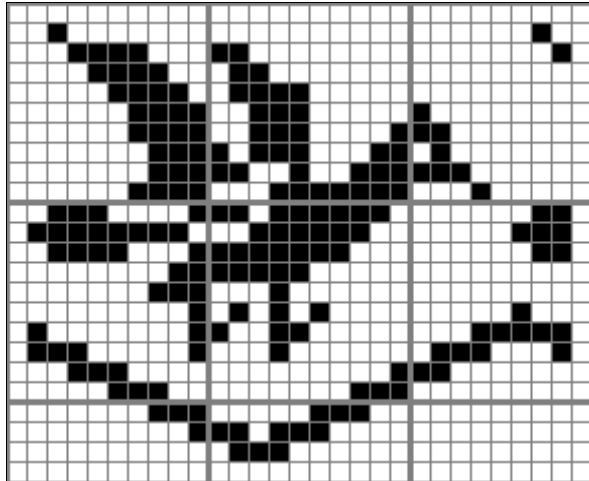
A costume of pale coloring is enhanced by a pretty, white handbag and an all-white costume is absolutely ruined by any other than a white bag. So if you haven't a bag for the summer costume, the pattern given today will work out very attractively. The back of the bag is the same as the front, except that it does not have the little tab, but is crocheted straight across. The tab buttons on to the crocheted button which is sewed to the back.

The bag is large enough to carry the bit of summer work. It

may be lined or not, as you please, but if it is lined the lining should be snapped on, as the bag will frequently find its way to the tub.



Helen Baxter. *Philadelphia Inquirer*, June 18, 1922



**Bird Lace for Towel Ends**

*Colorado Springs Gazette*. September 3, 1911

### Child's Counterpane [Crow]

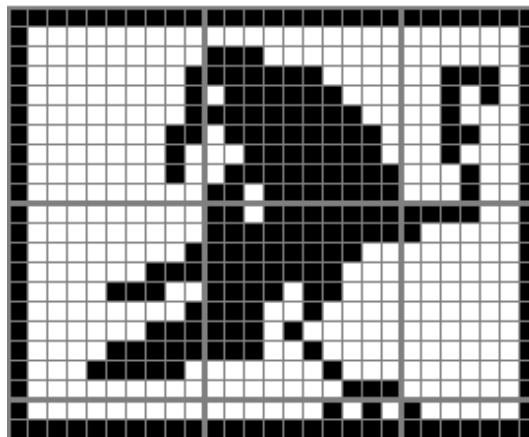
The tendency seems to be toward a vogue for needlework on children's things. There has always been a certain amount of interest along that line of course, but the season seems to be for that and almost nothing else. The patterns given on today's page are for one of the articles that is particularly popular in the needlework shops, a counterpane for the youngster's bed.

The entire spread may be crocheted or the motifs made and inserted in unbleached muslin, scrim or linen. But the proper thing is to have the entire thing crocheted, alternating the oblongs containing the designs with those of plain mesh. Use about thirty thread, white preferred.

If you like you might make the squares contain the design and put those around the spread, making the entire centre of the cover of plain mesh or with a monogram in the centre.

Helen Baxter.

Philadelphia Inquirer, May 30, 1920

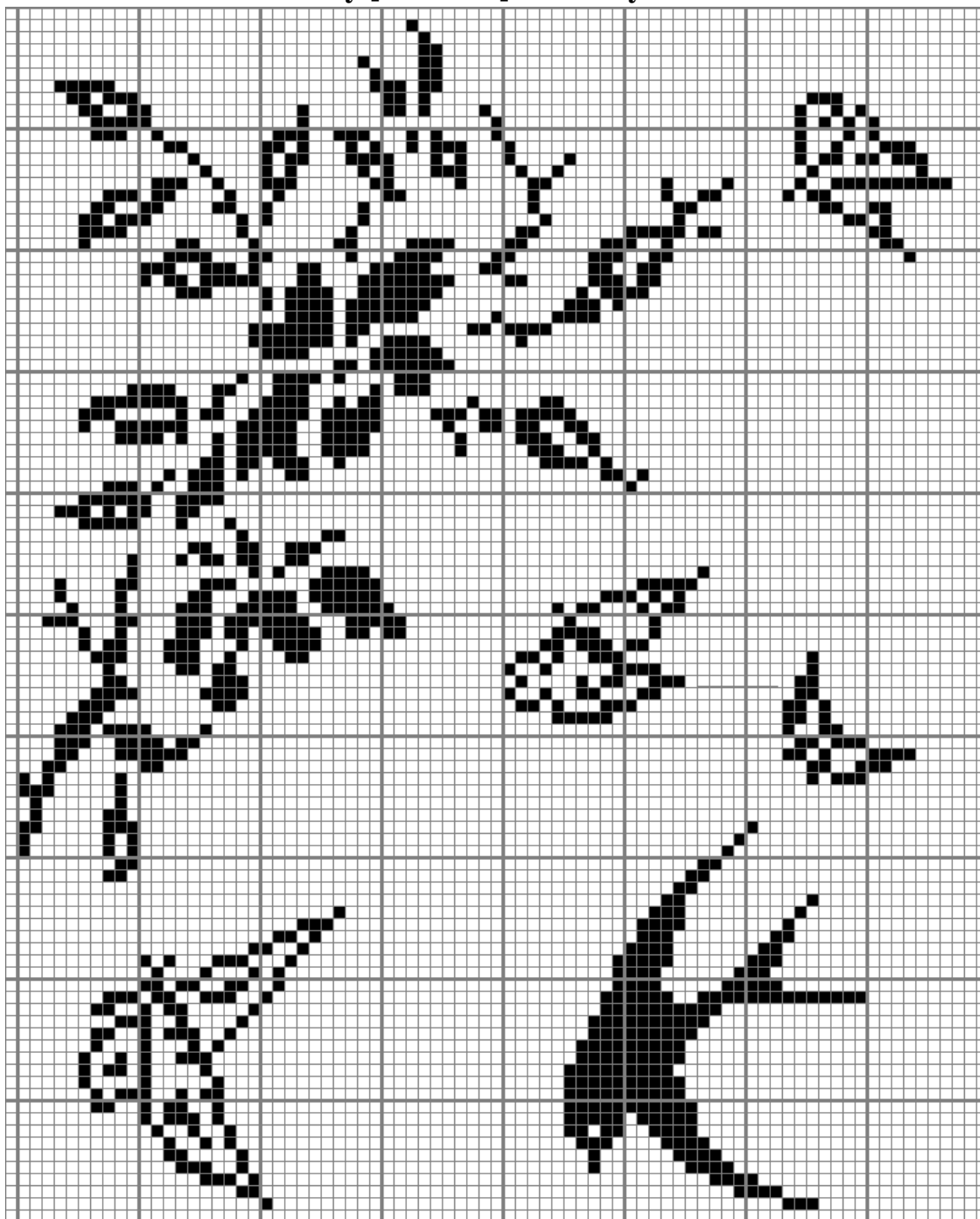


### Filet Square [Eagle]

This filet will be found useful to decorate various pieces of household linen. It would look well inserted in the corners of a table runner or in the inside corners of scrim curtains. If used for a runner gauge the stitches so that there will be eight meshes to the inch. If used for curtains, select heavy thread and gauge the stitches so that there are six meshes to the inch. Alice Urquhart Fewell.

*Seymour Daily Tribune*, September 29, 1924



**Flying Birds****Butterfly [and Bird] For Baby's Pillow**

[Published in two sections: First part] Any pillow that in any way approaches the shape of a baby pillow is so called, although the baby's pillow proper should be square. Probably by the same means a pillow entirely of crochet is also so called, although anyone knows that the lace is too rough for the baby's face to rest against.

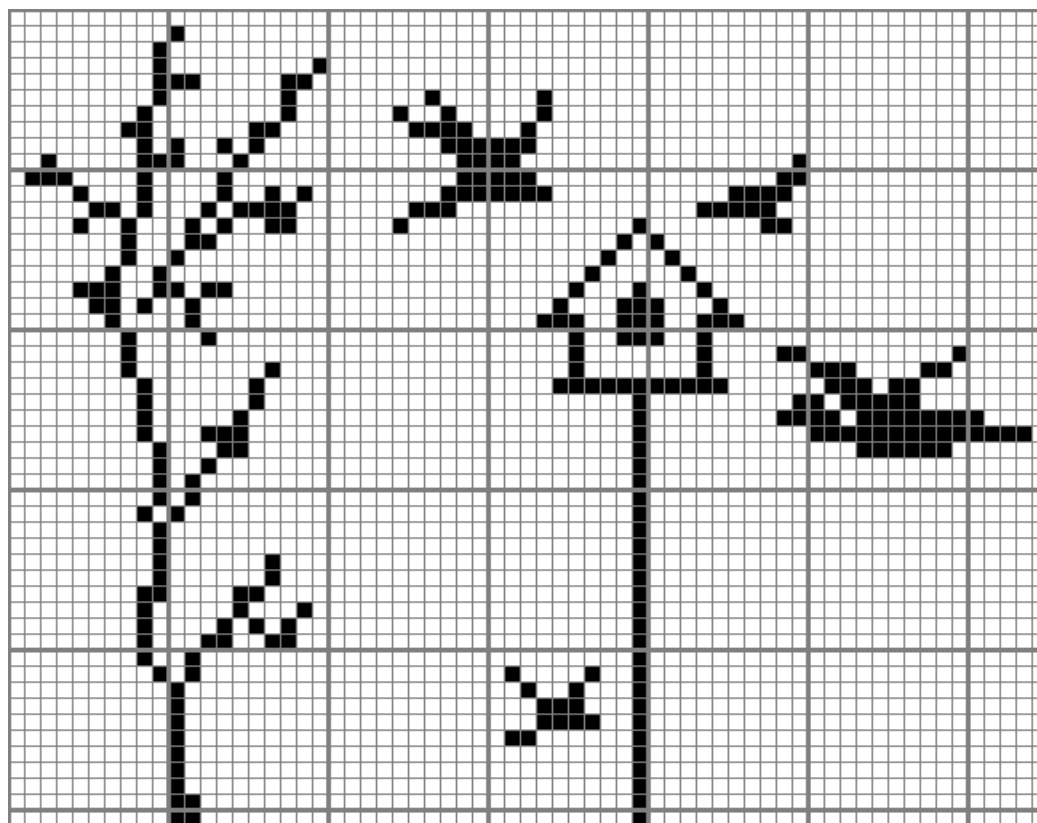


## Bird House and Tree

[Element of a Design for a Hexagonal Centerpiece]

### Hexagonal Centre- piece [Bird]

For some unexplained reason centrepieces are always round or oval, with an occasional square on for variety. Then why not, also, for the sake of variety, have hexagonal, or octagonal ones for



instance? The reason probably is that no one ever thinks to make them so. Yet they are most attractive. The design published on today's page is for one of the sections of a hexagonal centrepiece, the pattern with which it is to alternate being published next week.

The work is done in cross-stitch, in colors, the edge finished with a row of single tatting or a very simple crocheted lace. The needlework is particularly suitable for a piece of old-fashioned furniture.

Very heavy linen, scrim or crash should be used for the work. While white would do—cream or a light ecru is much prettier. Form an exact square of the goods, mark off the corners so that the material will be hexagonal. These corners may be cut, but it is preferable to leave them until the embroidery is finished, as their edges will be on the bias and tend to ripple. So the better idea is to base the line where the material may be cut away so as to leave the edge hemstitched (not picoted) and the crocheting may then be done in that.

The cross-stitching is done over cross-stitch canvas. The design may be worked in the natural colors or in one or two colors, blue and rose, as you wish. This entire pattern may be used, if the centrepiece is fair-sized, or just the boy and bird house, or just the dog and tree. This design goes in one of the sections. A smaller, lower design, to be published next week, goes in every other section.

Helen Baxter. *Philadelphia Inquirer*, January 25, 1920

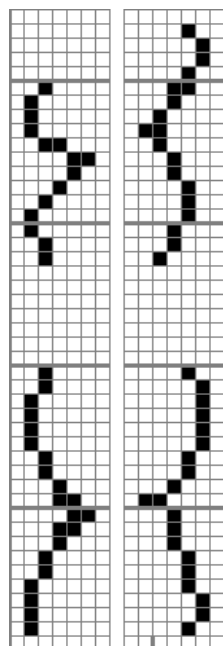
## Filet Design for Camisole Top

These days and times the Georgette waists are so thin and so popular and the dressy dress is of sheer organdie, so there is ample opportunity to show the elaborate camisoles. And they are elaborate, too. Of course, the wardrobe includes at least one of filet and the newest is this: The lace made quite wide and the petticoat a little longer than usual. Then the petticoat on an elastic, is pulled up above the waist-line and meets the lace camisole. This is sort of an adaption of the old-fashioned princess slip.

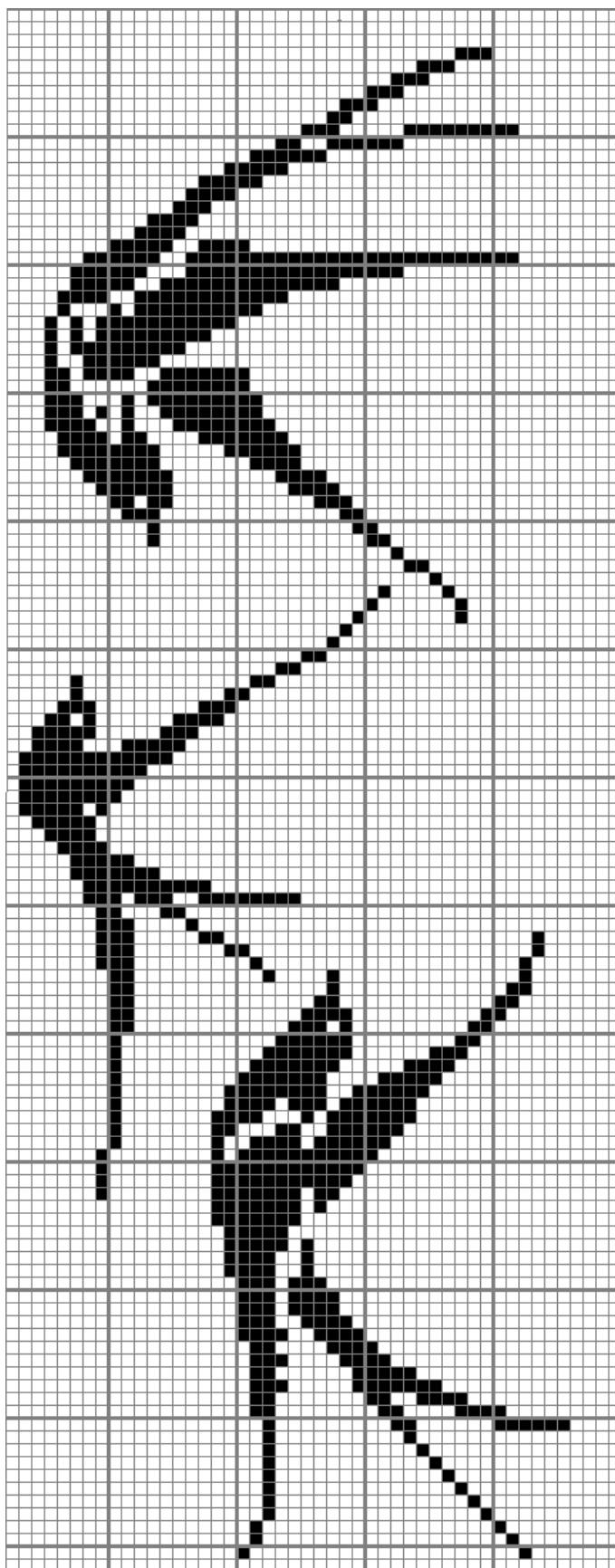
The pattern for the lace given herewith is made very wide for this combination of camisole and petticoat. And although intended for this purpose, the design could be used for many other things, such as table runners, pillow tops and so on. For the camisole for or fifty thread should be used, and, of course, the better taste demands that the lace be white, although one does see camisole laces of vivid colorings.

Helen Baxter.

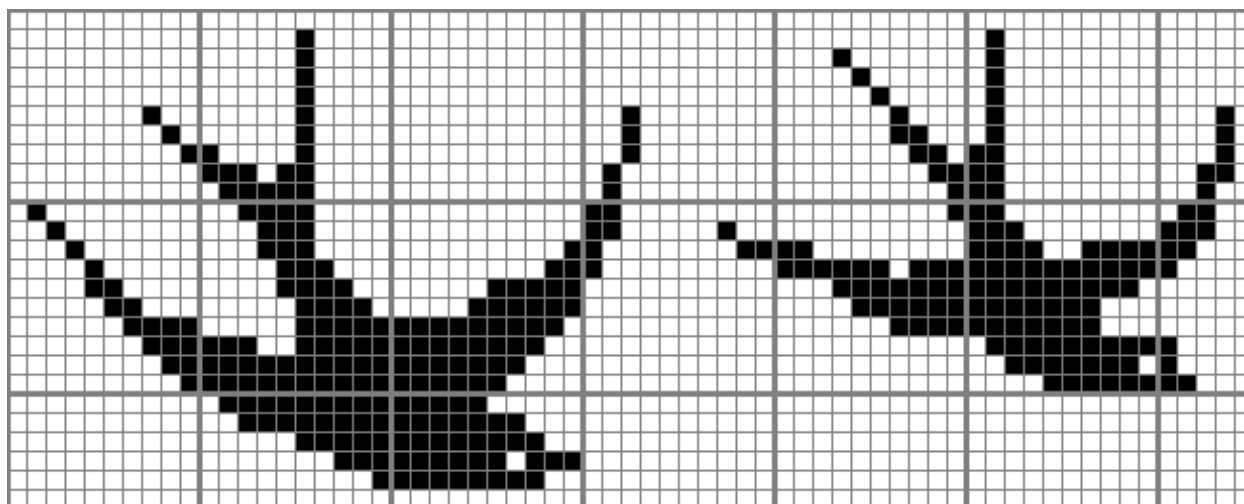
*Philadelphia Inquirer*,  
August 11, 1918



← Straps



## Bird Camisole



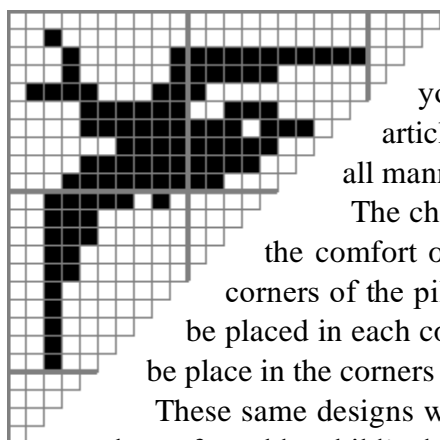
“Will you please send the pattern of the bird camisole that was published several months ago?” That is the request that is contained in almost a third of the letters that come in. The supply of extra designs that was on hand disappeared sometime ago – but as the requests did not disappear with it that pattern had to be reprinted. So here it is.

The smaller bird should be repeated to the left of the other two. The front of the yoke may be left plain or the smaller bird used on it. Most of the newer yoke designs are made so that camisole slips over the head – which is better if the garment is to be worn under a thin waist.

Although coarse thread is not usually advocated, for this and similar designs fifty, or even forty thread may be used, as with underwear patterns the work does not have to be so lace-like and the coarser thread wears better.

Most women have given up trying to keep fresh ribbons as straps on their camisoles as the price is prohibitive and whether or not the camisole has a crocheted top it has crocheted straps. They are usually of plain open mesh but may be made with a simple little design if desired. It is a wise thing, too, to cut off the mercerized straps from the skirts and replace them with crocheted, as the ugly shirt strap certainly spoils many an otherwise good costume.

Helen Baxter. *Philadelphia Inquirer*, October 19, 1919

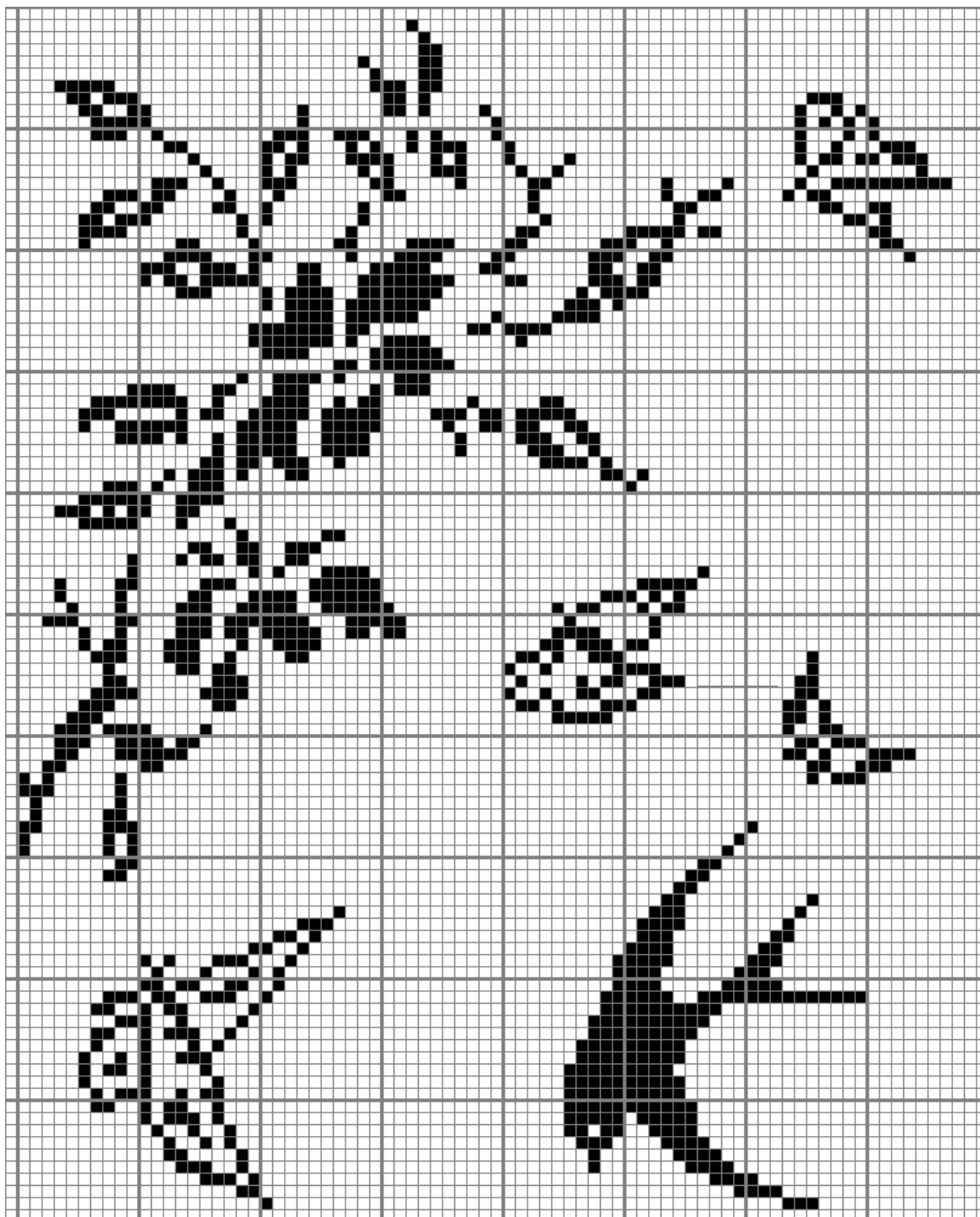


If you are not an admirer of filet for use in any other thing, you must admit that it is most attractive when used for children’s articles. . . . Designs such as given on today’s page may be used for all manner of things – although they are meant for slumber pillows.

The chief objection to most baby pillows is that they are too fancy for the comfort of the baby – but patterns such as these may be placed at the corners of the pillow and thus not scratch the youngster’s face. The bunny may be placed in each corner – the dogs merely at the top of the pillow. The birds may be placed in the corners or repeated for insertion all around the pillow.

These same designs would be fine for bibs or to even be cross-stitched on the collar pockets of an older child’s dress. Rest assured that they will meet with approval on all sides.

Helen Baxter. *Philadelphia Inquirer*, October 26, 1919

**Butterflies and Other Insects****Butterfly For Baby's Pillow**

[Published in two sections: First part] Any pillow that in any way approaches the shape of a baby pillow is so called, although the baby's pillow proper should be square. Probably by the same means a pillow entirely of crochet is also so called, although anyone knows that the lace is too rough for the baby's face to rest against.

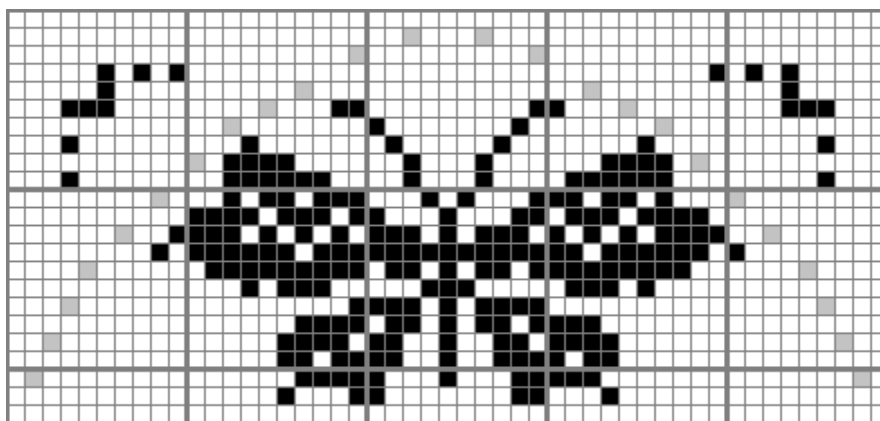
However, the design given herewith is for the baby's pillow, so called. Rather, it is for the first half, the remainder appearing next week. Please work it in seventy or finer thread, and try linen thread for a change, for there is so much more thread on a ball that, although the ball itself casts more, the final cost of the lace is a little more and the work is softer and shinier. It is also a great deal easier to work with.

[Second part] Although the design published on today's page is really for the second half of the first part given last week, it could be used for a cover for a small Colonial table, for a tidy on a davenport or even for the centre of a square tablecover. It is the prettiest lace imaginable when it is finished and you will not regret the time spent on it.

Helen Baxter (columnist); *Philadelphia Inquirer*, August 21 & 29, 1912

### Crocheted Oddities [Butterfly]

This being a crochet year, it is but natural that the little gifts that one sends instead of Christmas cards should be of that style needlework. The work is quick and the articles very durable and serviceable. And the woman who is on the lookout for novelties will find many herewith.



Helen Baxter. *Philadelphia Inquirer*, December 10, 1916



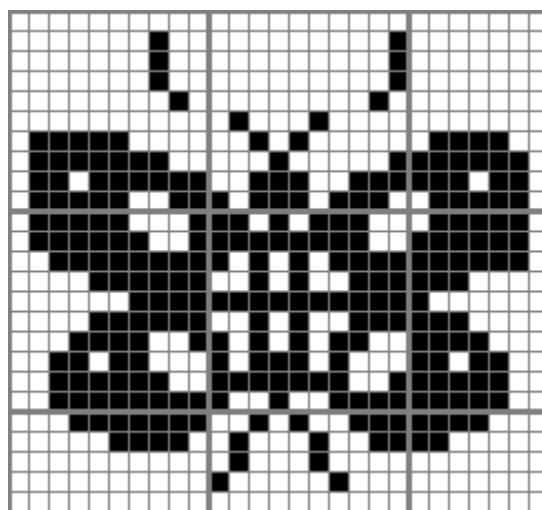
### Butterfly detail of Filet Crochet Collar

The butterfly in each corner is shown separately, from which it can be easily copied.

[No designer identified].

*Cincinnati Commercial Tribune*, November 26, 1911;

*Joplin Morning Tribune*, November 26, 1911



### **Butterflies Are Favorite Motifs for Filet Crochet and This One Is the Embodiment of Grace in Conventionalized Design.**

Butterflies have been favorite motifs for needlework patterns for centuries. In far-off centuries the Chinese used this dainty little fluttering insect with its gorgeous wings as a motif to be wrought with painstaking care into borders or rugs. These designs are frequently so conventionalized that one not familiar with rug motifs would scarcely recognize them as the lithesome creatures that seem to float on the wings of the wind through meadows and fields. Sometimes the motifs are mere outlines and again the contours are carried out in solid colors, but they are never given the realism found in silken embroideries.

It is when needlework assumes the beauty of brilliant colors blended together in one unbroken mass of delicate stitches that the true splendor of butterflies' wings in actual hues can be imitated. To do such embroidery is a work to take the skill of the finest needlewoman, and one that may well baffle the amateur embroidery worker. Not only must stitches be true and of the finest, but color harmonies must be appreciated in all their delicacy of melting shades that drift from one hue to another. Also the needlewoman must know just when to strike the note of sharp contrast seen in the mottling of butterflies. One of these winged creatures, done with absolute accuracy in threads of finest silk, is a work that any embroiderer may well be proud to have to her credit.

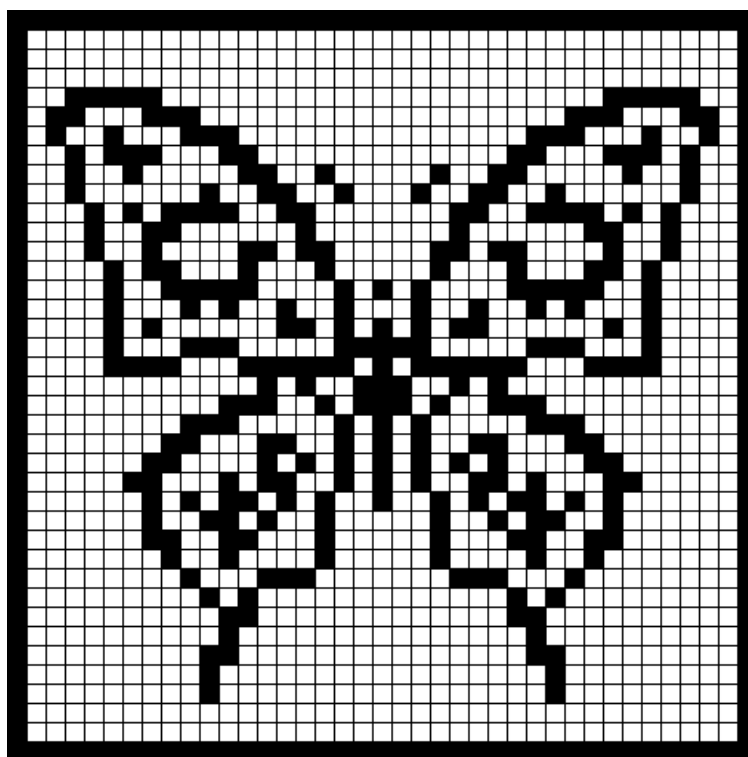
#### **Beauty Caught in Meshes**

It is when the witchery of the butterfly wings is caught in the meshes of filet crochet that its flickering qualities are transmuted without any trace of color. When the crochet needle reveals the shape and contour of the wings, the body and even the antennae in the precision of filet work, there is a diaphanous quality that has genuine charm. Moreover, many who can crochet (and will be sure to work with evenness) can make filet crochet butterflies. These butterflies lend themselves delightfully to luncheon sets, towels, scarfs, vanity sets, dresser and buffet covers, squares to insert in sheer curtains, for the tops of pillow cushions in combination with linen strips or in alternate squares with fabric, etc. In fact, there are so many various uses to which the butterfly motif can be put that to enumerate all of them would be something of a task.

#### **Choice Design**

The design that has been especially made for readers of this paper is the embodiment of grace. The care with which the wings have been developed, the body traced and the antennae indicated leave nothing to be desired in the matter of lightness. The butterfly seems to float and drift through the interstices of the mesh. No color is required to make one realize its beauty. There is no doubt but others beside those who requested a butterfly design will be eager to include the motif among their collection of filet crochet designs.

Lydia Le Baron Walker (columnist); Mary E. Walker (illustrator). *Evening Star*, June 8, 1925

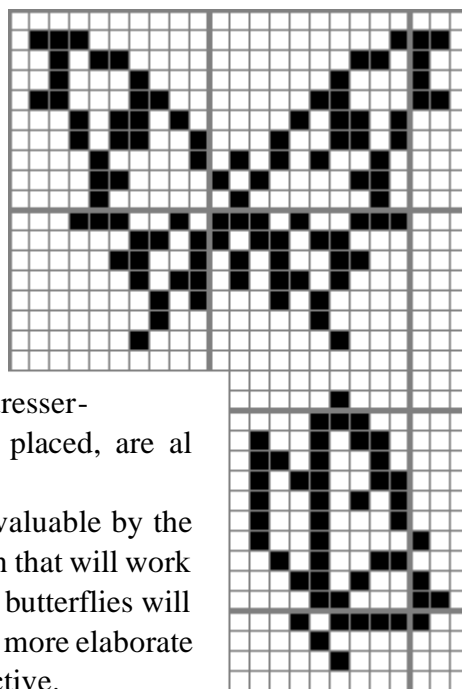


## Butterflies for All Occasions

Just as in nature, there is nothing so interesting, so changeable, so beautiful as the butterfly, so in art needlework there is nothing so attractive, so ordinary and yet so unusual. Be it worked out in filet, in eyelets, satin stitch, cross-stitch or any other medium, this motif is always sure to be admired. And the beauty of it is that an article decorated with the butterfly needs only one or two of them to be tastefully decorated. One of medium size or two smaller butterflies are sufficient for a slumber pillow or a towel, whereas one of the larger units, if placed at the center of the lower edge of a dresser-scarf, is all sufficient and two or three of them, properly placed, are all sufficient for the front of a nightgown.

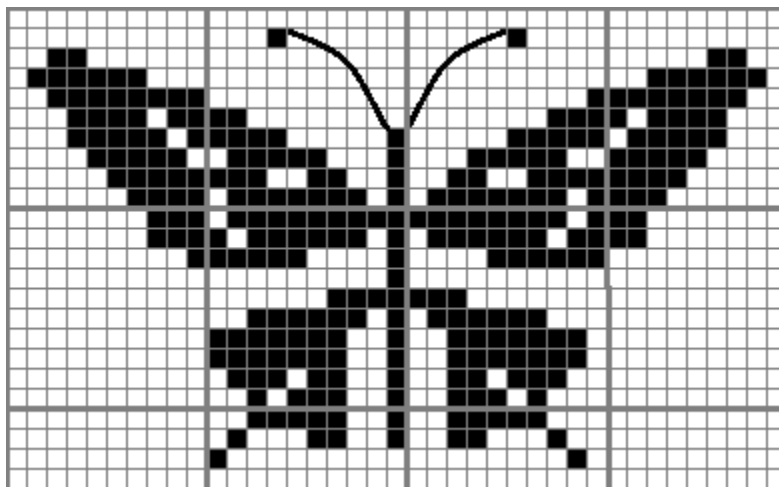
So, the designs given herewith will be found unusually valuable by the thoughtful needlewoman. Often she desires just a small design that will work up quickly, yet effectively, and surely one or another of these butterflies will answer the purpose. Or several of them may be combined in a more elaborate design, and an original result obtained that will be most attractive.

Helen Baxter (columnist). *Philadelphia Inquirer*, May 5, 1918



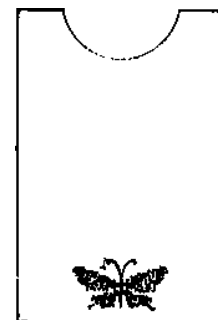
### Cross Stitch Design

This butterfly design in cross stitch will be found useful for decorating many pieces of household linen. It would look well on one end of a guest towel, in the corners of a tea cloth or a card table cover, or it could be used on a child's bib as shown in the little sketch. The butterfly may be worked out in any color scheme desired. Two shades of the same



color may be used or two different colors employed. The lower portion of the wings could be done in blue or yellow and the upper portion in rose color. Cross stitch work is always prettier if done in at least two shades of the color used. The design should be worked over needle point scrim, and the threads of the scrim pulled away when the design is finished. If one is working the pattern on huck toweling the scrim will not be necessary as the stitches may be worked in the little squares of the huck.

Alice Urquhart Fewell. *Pueblo Chieftain*, October 5, 1921



## Neat and Practical Apron

For the hostess who feels the need of her all-pervading eye in the kitchen the last minute before dinner is served or for the girl who is enthusiastic on the subject of chafing dish suppers, there is always need for a practical and at the same time an attractive apron.

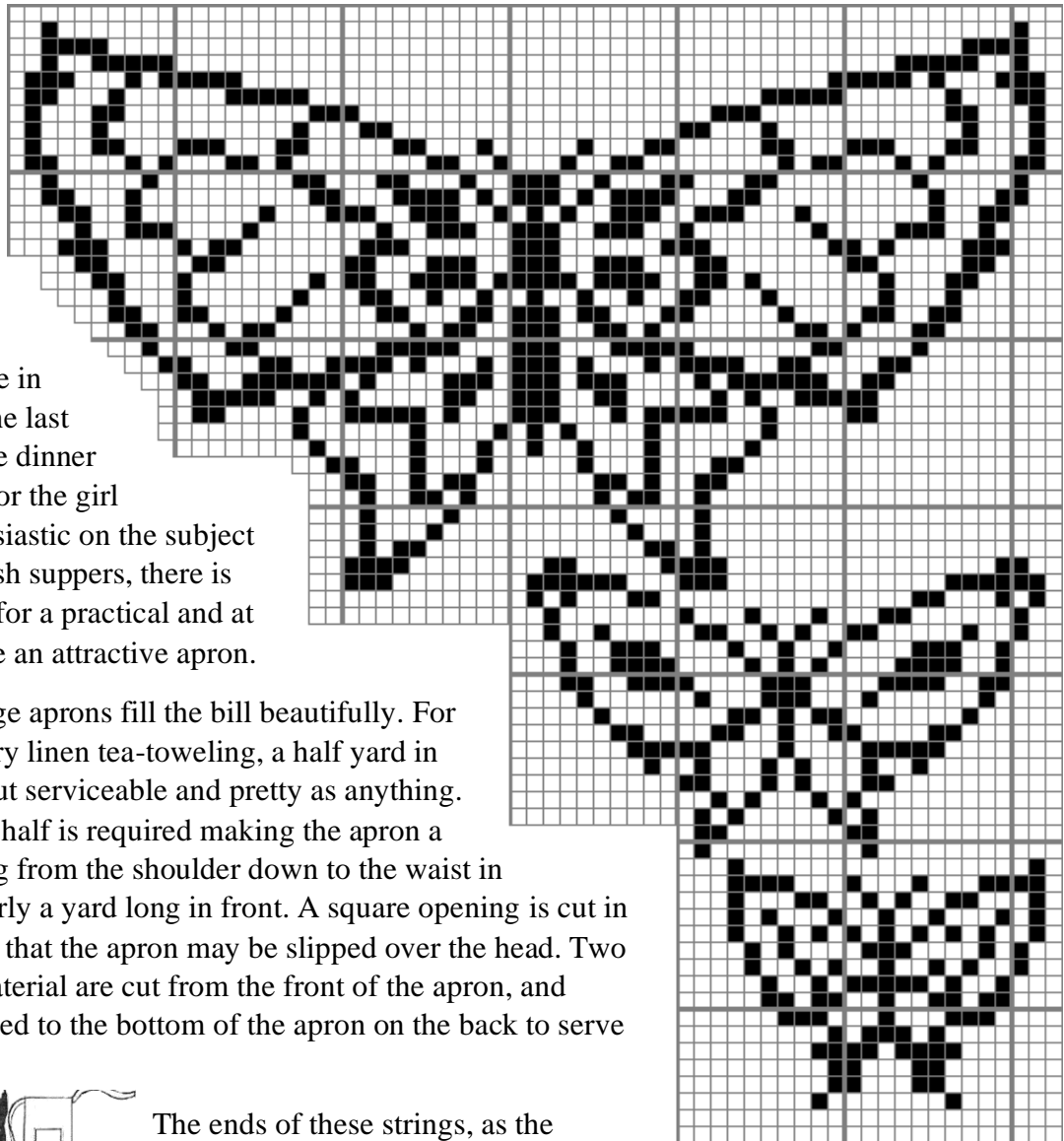
The new fudge aprons fill the bill beautifully. For these, ordinary linen tea-toweling, a half yard in width, is about serviceable and pretty as anything. A yard and a half is required making the apron a half yard long from the shoulder down to the waist in back and nearly a yard long in front. A square opening is cut in the goods, so that the apron may be slipped over the head. Two lengths of material are cut from the front of the apron, and these are sewed to the bottom of the apron on the back to serve as strings.



The ends of these strings, as the bottom of the apron and the front of the opening for the neck, are decorated with embroidered cross-stitch butterflies.

The largest size butterfly may be used at the neck and then used again in combination with the middle size at the hem. The smallest size is for the ends of the apron strings. Yellow and black or pink and blue butterflies look exceptionally well on this material.

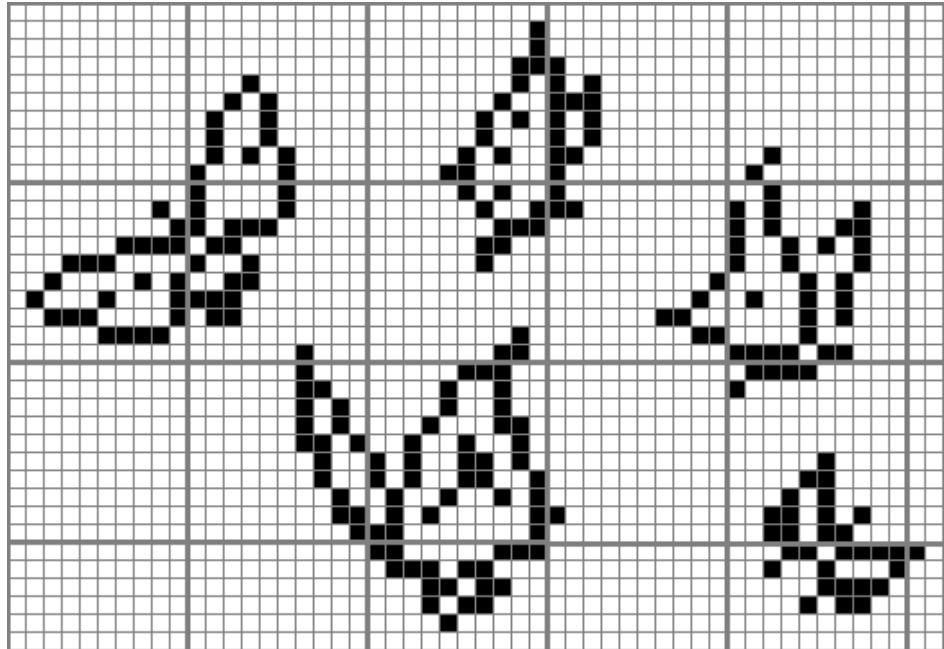
Helen Baxter. *Philadelphia Inquirer*, January 16, 1916





## Butterflies

Getting down to things that really are, and not those that only should be, we have the design that is requested to often and that is one of butterflies for camisole top. Time was when such elaborate camisoles were worn only when they would be, but now women wear even their prettiest



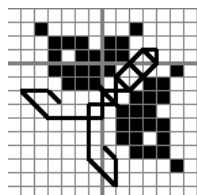
underwear under heavy frocks. The design given on today's page may be made as deep as it is, being used for the centre of the back, with plain mesh to fill out the sides and so made the desired width, or the upper or lower half of the design may be used and repeated around the camisole. Seventy is really the proper number thread to be used.

The camisoles are now finished at the top with a narrow edging that looks exactly like tatting. It is made by joining ten or more chain stitches to form a loop, then making five chain and repeating around the edge, and then going over the loops so formed with single crochet stitches, with a picot in the centre. It is very, very pretty, and may be used alone to finish edges on shirt waists or babies' clothes.

Helen Baxter. *Philadelphia Inquirer*, March 30, 1919

## Border Design in the Cross Stitch Embroidery [Small Butterfly Element]

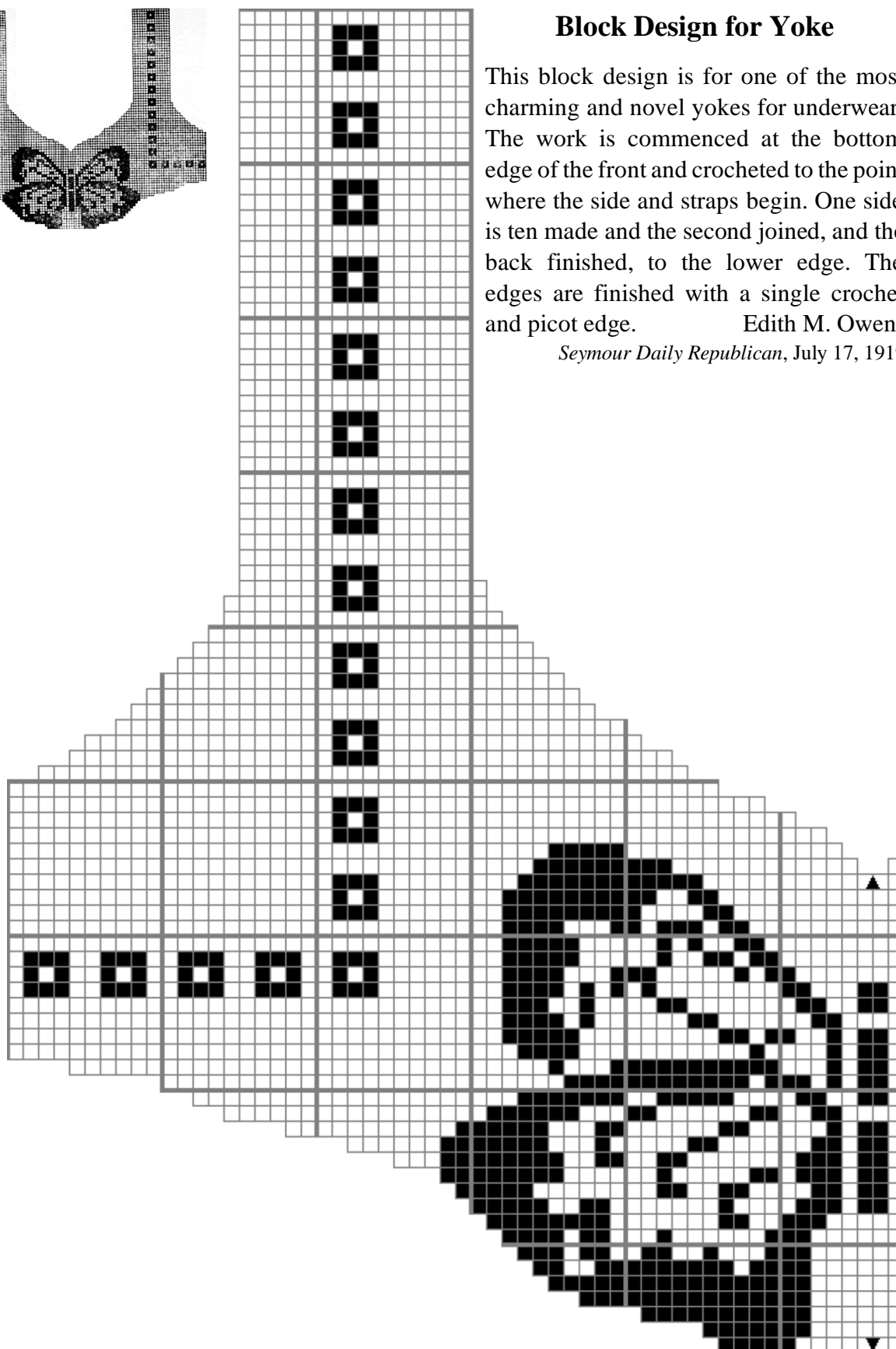
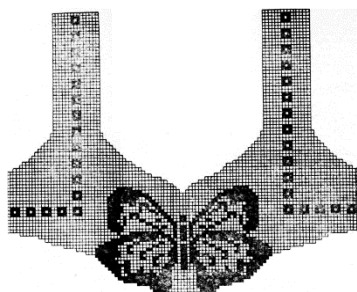
The great advantage of a cross stitch design is that it may be enlarged or diminished at will by choosing small or large meshed material when working. Also, each stitch may be worked over a square of four threads instead of one; this will make it double its size. Scrim, linen etamine or canvas may be used for the working of this design. If used for a box cover or a bag of plain linen its size, as here published, would be appropriate.



...

As the design is continuous it may be used as a border for curtains, bureau covers, etc. On white, embroider in delft blues; on colored materials work daisies in white with a few stitches of palest gray toward centre; centres in yellow, stems and foliage in green. The size of thread is determined by the size of mesh worked over. Use a blunt needle for working.

[No designer identified]. *Philadelphia Inquirer*, August 26, 1915.



### Block Design for Yoke

This block design is for one of the most charming and novel yokes for underwear. The work is commenced at the bottom edge of the front and crocheted to the point where the side and straps begin. One side is ten made and the second joined, and the back finished, to the lower edge. The edges are finished with a single crochet and picot edge.

Edith M. Owen.

*Seymour Daily Republican*, July 17, 1919

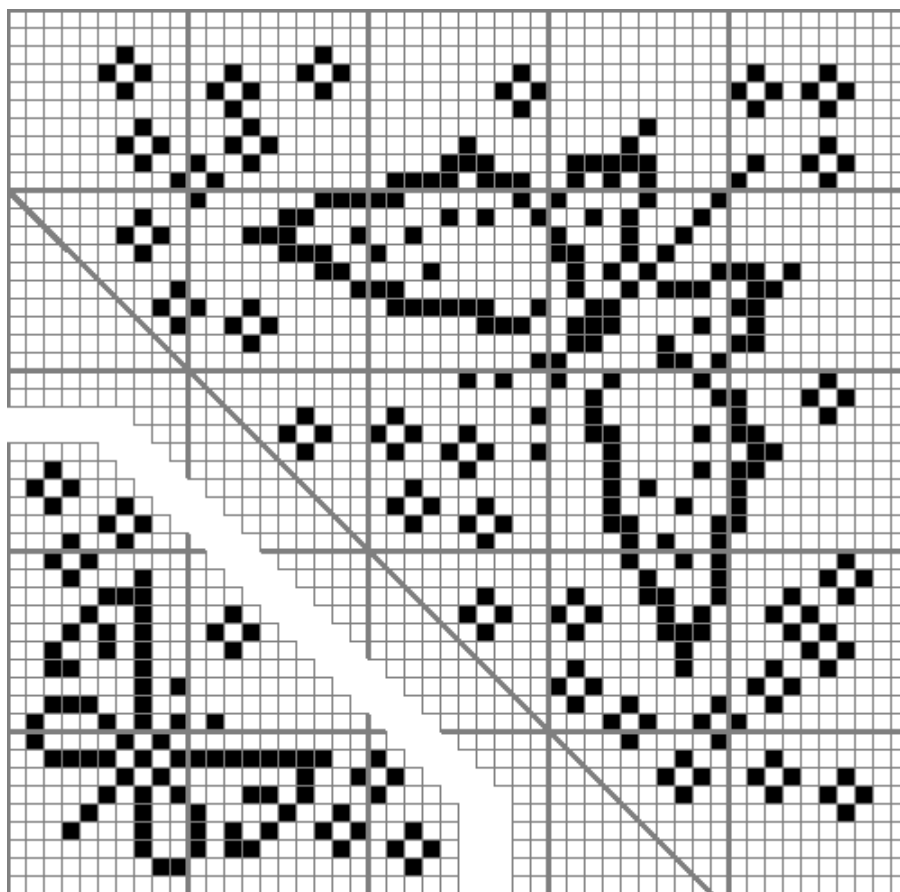
## Butterfly Bridge Set

They are called “Bridge Sets,” of course, but then what does that matter? They have to have a name and that is as good as any other – but it need not necessarily prevent anyone from using the set at any and all times. True, it is not used when the game itself is going on, but afterwards, when the tea and sandwiches come, so that the set need not reserved merely for card playing.

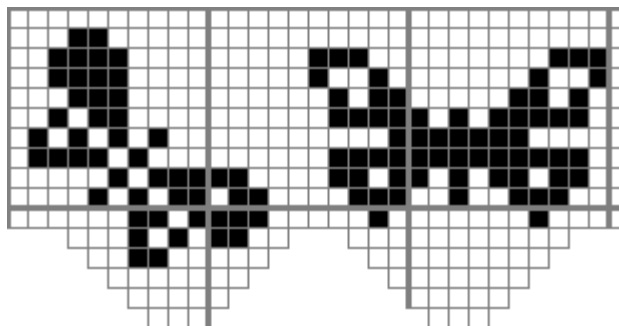
And where, oh, where is hostess who ever had enough tea table covers and napkins to last from one wash day to the other? If there is such a person she certainly does not live in these parts, and if she did she could not resist the temptation of make just one more so-called bridge set.

It is a hard thing to convince most needleworkers that the use of fine thread and fine needle for crocheting really pays in the end, but it is a shame to do all the work involved in such a set as this in coarse threads as to ruin the beauty of the article. Seventy thread would be none to fine – and the work carried out with a twelve needle. The corners for the cover could be done in a fifty thread, if the worker really insist on it, and this would make a slight difference between the appearance of the napkins and cover. The linen should be cut into the desired sized squares and the crocheted corners basted on in their places. The linen should then be turned back on the wrong side of the articles and stitched on the machine. Then this edge should be gone over with buttonhole stitch taken close together on the right side of the goods. The lace will then never stretch and pull, as it apt to do if any other methods is used. Then the four edges of the cover are finished with a narrow crocheted edge. This may be accomplished with a double row of single crochet, finished with a picot edge, or with a row of open mesh finished with a picot. The latter takes a much longer time but is very much prettier.

Helen Baxter. *Philadelphia Inquirer*, October 21, 1917



### Crocheted Edge and Motifs



Name Lost

*Boston Sunday Globe*,  
March 14, 1920

### Butterflies for the Slumber Pillow

It seems that although one can embroider forever, or crochet forever, it is beyond the limits of human endurance for to knit forever. So for the little extra bit of work for the needlewoman to tuck in her bag for use when knitting palls, there is nothing quite so interesting as a slumber pillow. Everyone must be interested in slumber pillows for no matter how many are published on this page, someone is always requesting another one. This one is to go with the pillow, entirely of filet, that had the design of morning glories and adornment of twin beds it would of course be more attractive to have the pillow on the two beds the same size, but a little different as to the patterns.

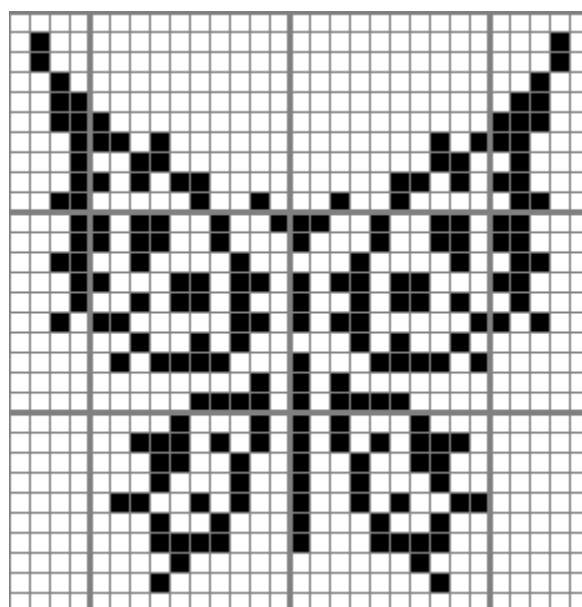
Fifty thread should be used for this design and a twelve needle. Of course, if the worker has a great deal of patience, it would a great deal prettier to use a finer thread and needle. But whatever the thread and whatever the needle the pillow is sure to be the centre of a great deal of admiration.

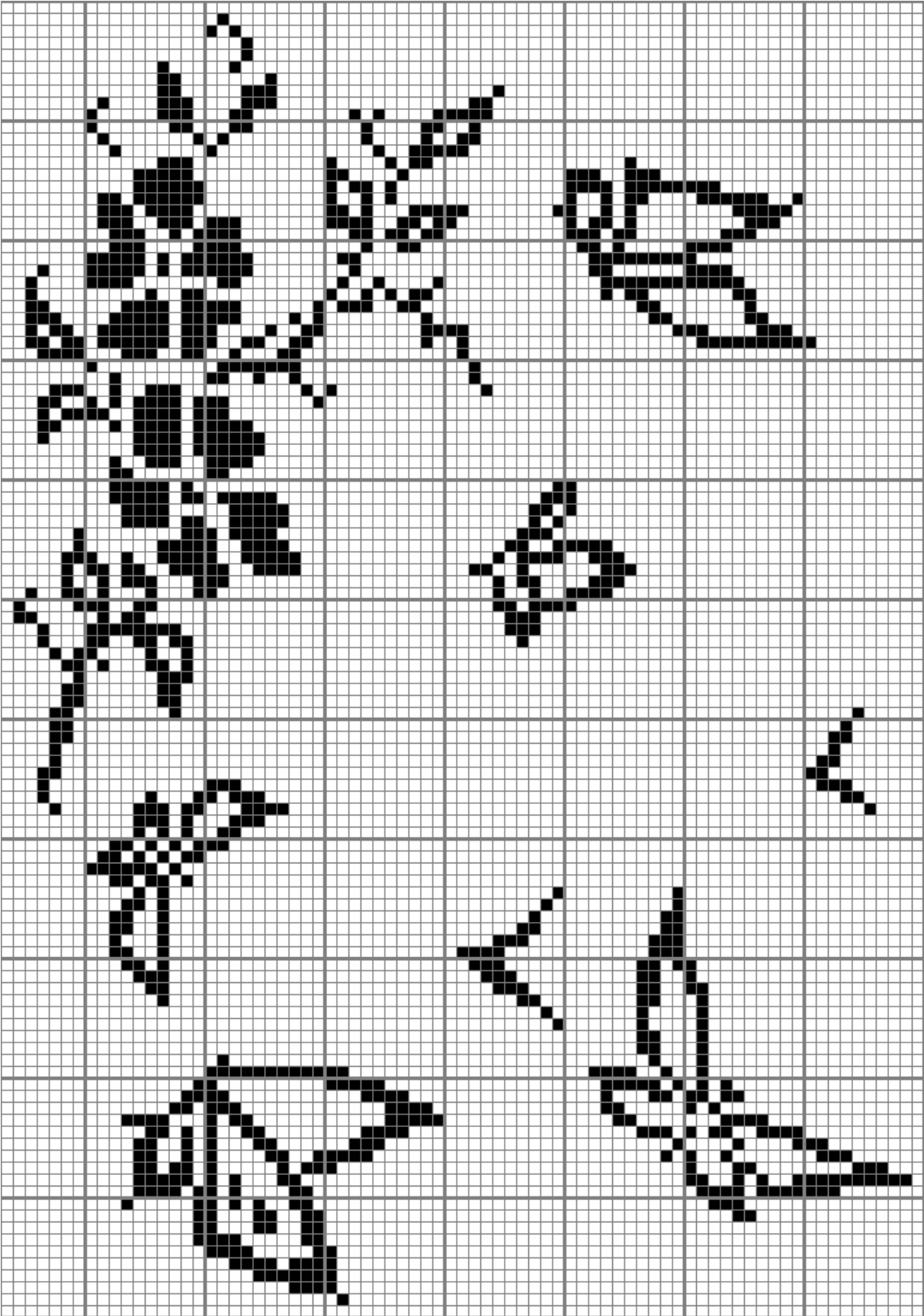
Helen Baxter (columnist); Jeanette H. Wetherald (illustrator). *Philadelphia Inquirer*, December 30, 1917

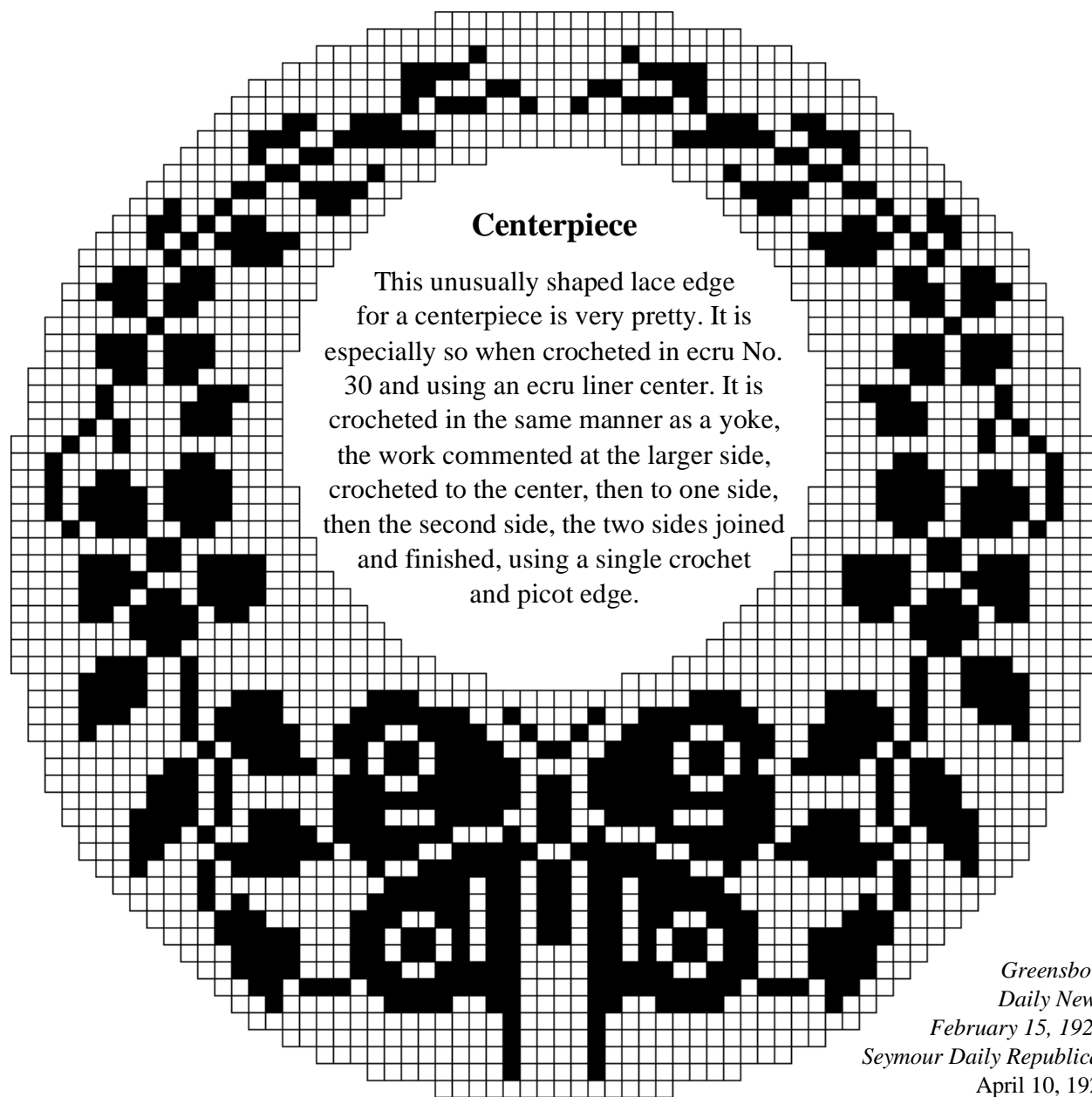
[pattern follows on next page]

### [Extract - Design for Bedroom Slippers]

Helen Baxter (columnist).  
*Philadelphia Inquirer*, September 12, 1920







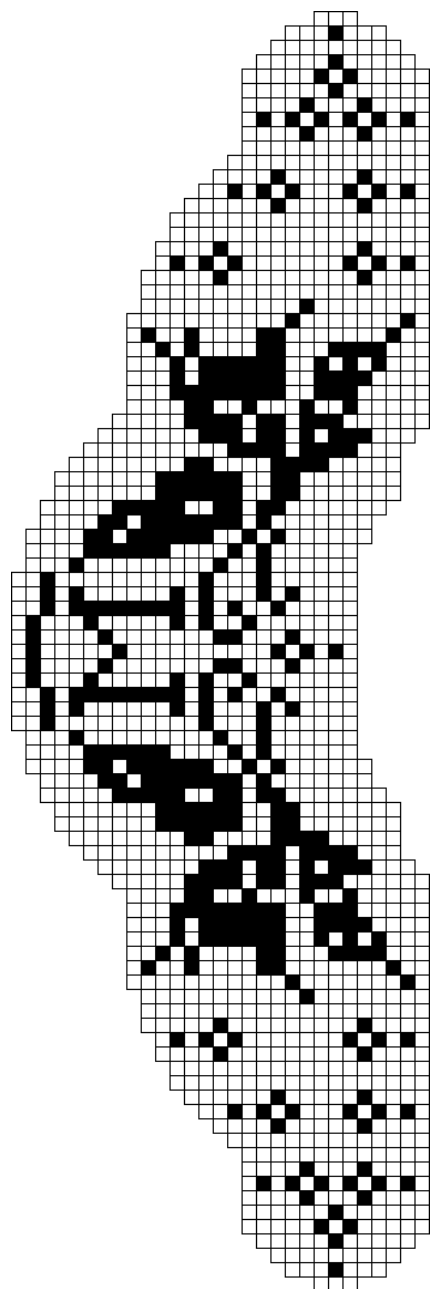
### Centerpiece

This unusually shaped lace edge for a centerpiece is very pretty. It is especially so when crocheted in ecru No. 30 and using an ecru liner center. It is crocheted in the same manner as a yoke, the work commented at the larger side, crocheted to the center, then to one side, then the second side, the two sides joined and finished, using a single crochet and picot edge.

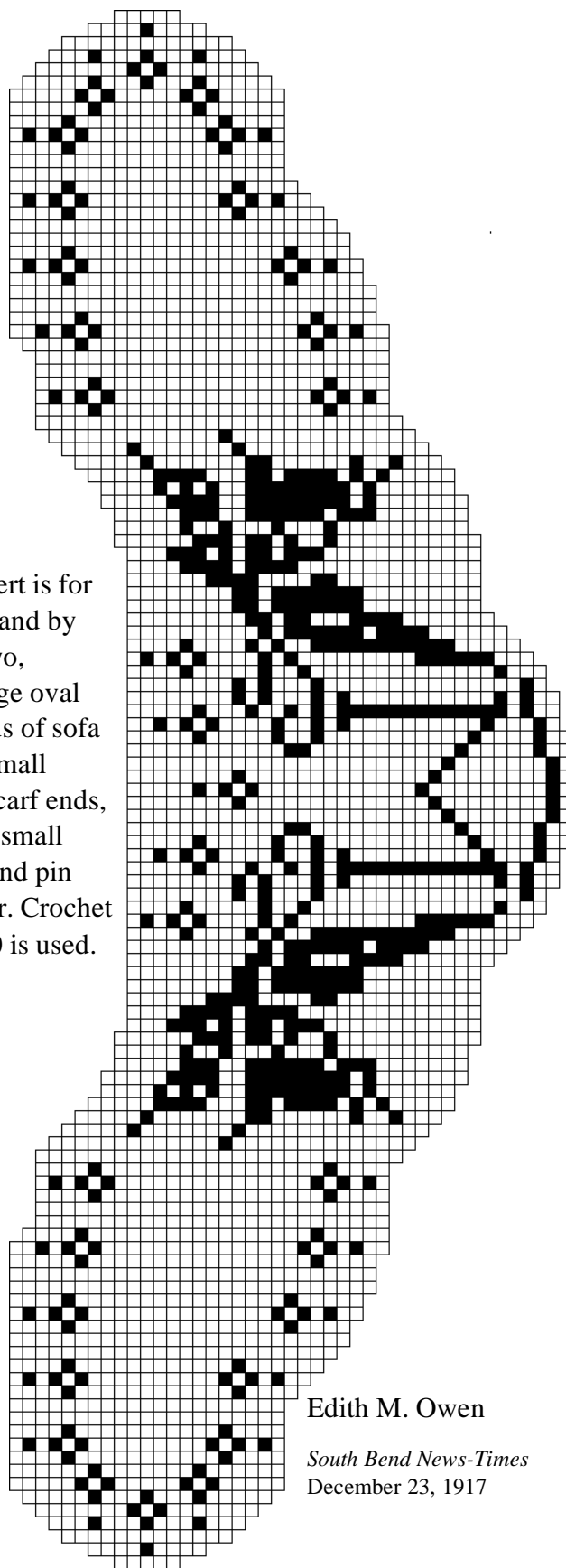
*Greensboro  
Daily News,  
February 15, 1920;  
Seymour Daily Republican  
April 10, 1920*

## Dainty Linen Set

This butterfly insert has been designed especially for a bed room linen set; the motif being graceful and distinctive, though simple. The inserts are placed in the various linens in the usual place, the beauty of which can be increased by the addition of simple embroidered sprays of forget-me-nots underneath the center and above the ends of the inserts.



The large insert is for the top sheet and by crocheting two, forming a large oval doily and ends of sofa pillow. The small insert is for scarf ends, pillow cases, small oval doilies and pin cushion cover. Crochet cotton No. 60 is used.



Edith M. Owen

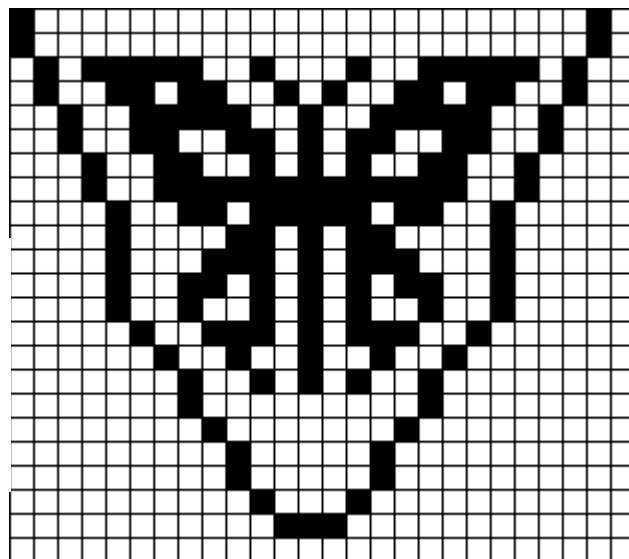
*South Bend News-Times*  
December 23, 1917

## Filet Crochet Solves Many a Knotty Problem for the Homemaker



A small design suitable for the bottom of a fancy apron - as shown in the sketch'

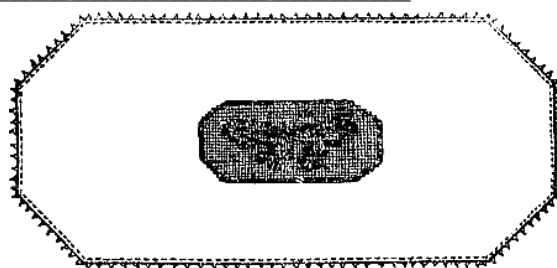
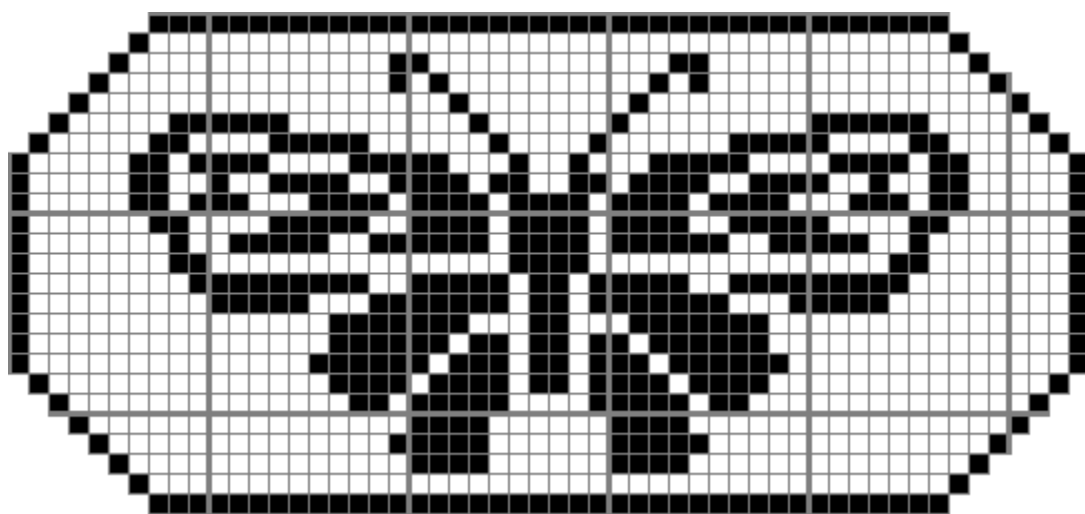
*The Daily Record,*  
December 29, 1922  
*Omaha Morning Bee,*  
February 11, 1923



## Filet Design for a Tray Cover

The attractive butterfly design decorates the center of a tray

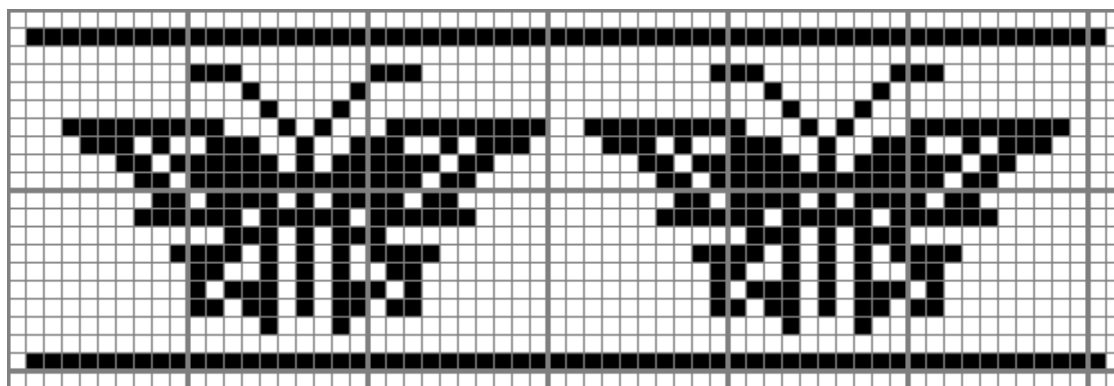
cover. Cut a tray cover from linen the shape shown in the sketch. Have a line of machine hemstitching done around the entire outer edge. Cut off the material close to the hemstitching and work a picot in the meshes. Work the filet pattern using fine thread and gauging the stitches so that there are eight meshes to the inch. Insert the medallion in the cent of the linen cover with a buttonhole stitch and cut the material away beneath.



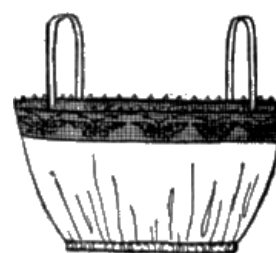
Alice Urquhart Fewell. *Seymour Daily Tribune*, May 15, 1924



### Filet Design for a Camisole



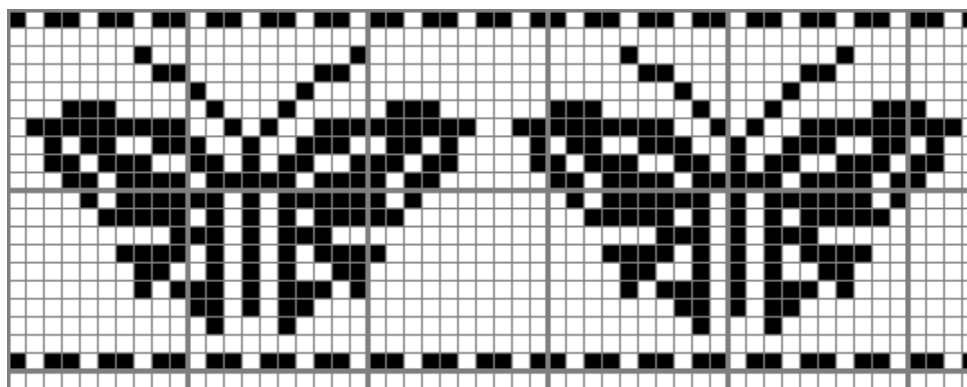
This border of butterflies is for a band to go around the top of a camisole. Use a medium find crochet thread and make the band long enough to reach around the top of the camisole. The camisole may be opened in the front or joined in one piece and slipped over the head as shown in the little sketch. Sew the band to the camisole and finish the top edge with a picot. The shoulder straps are made of wash ribbon and are fastened to the filet band with snap fasteners.



Alice Urquhart Fewell. *Seymour Daily Tribune*, July 23, 1921

### Filet Design Pillow [Band]

This  
butterfly  
insertion  
decorates a  
for the



for a

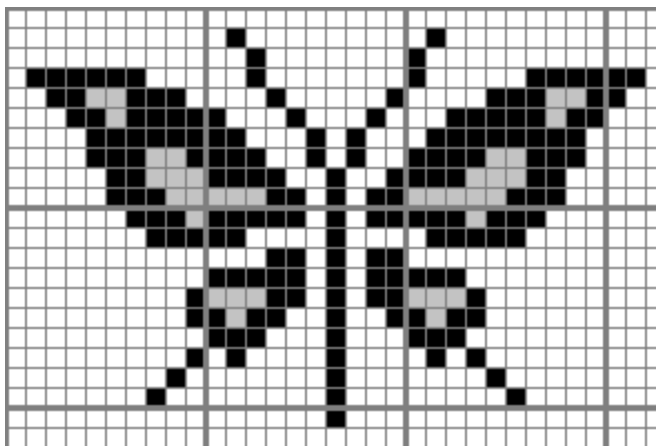
pillow

boudoir. Make a strip of the insertion long enough to include four butterflies, using fine thread and gauging the stitches so that there are eight meshes to the inch. Make a pillow slip from linen and insert the filet strip through the center as shown in the little sketch. Make enough edging to go around the outside edge and sew it in place. This slip is especially attractive over a colored pillow.

Alice Urquhart Fewell. *Seymour Daily Tribune*, September 16, 1926

### Filet for Frocks

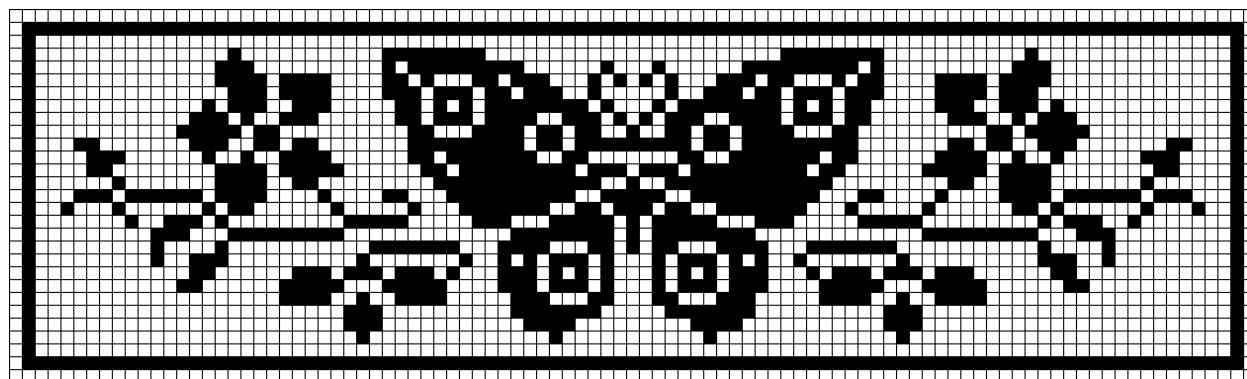
Not only has filet crochet come back into to world of art needlework but it has come back stronger than ever. Before the war, when the needle-woman spoke of her crocheting one was reasonable sure that she was making lace for towels or scarfs, or at most for pillow covers. But now it is usually for dresses. . . . A dress trimmed in such a manner never fails to attract attention.



The smaller design [is] for the frock of the little girl, the work being executed in either filet or cross-stich. . . . The motifs may be repeated around the hem of the dress and collar, or they be used merely to decorate the pockets. In the shops such a little dress of tan-colored linen, has a wash hat and bag for the toys to match, all of them trimmed with the same design.

Helen Baxter. *Philadelphia Inquirer*, May 18, 1919

### Filet Lace Girdle



An exceedingly dainty girdle of filet lace can be made of No. 30 crochet cotton or silk. Two similar sections, front and back are crocheted which fasten together at each side with small fasteners and are trimmed with crocheted buttons and tassels. The girdle can be made to any size by increasing beyond each side of the central block design.

Edith M. Owen

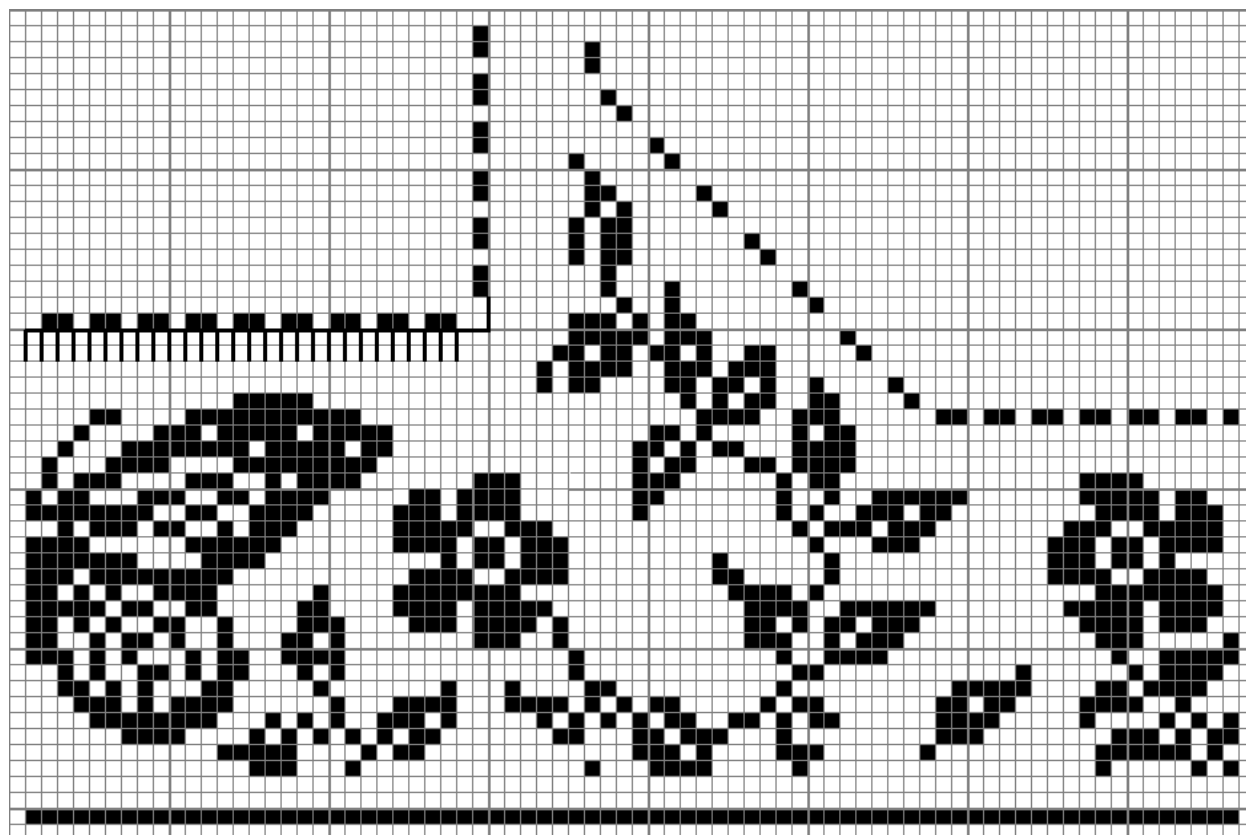
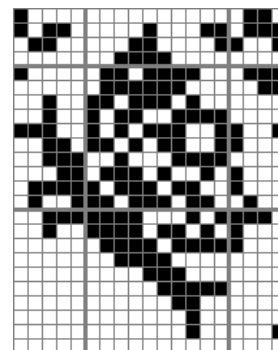
*South Bend News-Times*, April 21, 1918

## Camisole Yoke: Butterfly, Wide Rose and Spray of Leaves Camisole

Number 50 thread, 13 hook, makes from size 36 to 38, according to looseness of your work. At the bottom is always 1 block, chain 78. Commence at underarm.

Pinnissimo

*Boston Globe*, March 7, 1920 & *Boston Sunday Globe*, November 21, 1920



**Glove Case in Filet Boston**  
**[Butterfly motif]**

Dear Readers – The above is illustration (I have no directions) of glove case made in filet crochet. It is very beautiful over a pale blue or pink silk lining.

1878.

*Boston Sunday Globe*, May 1, 1921

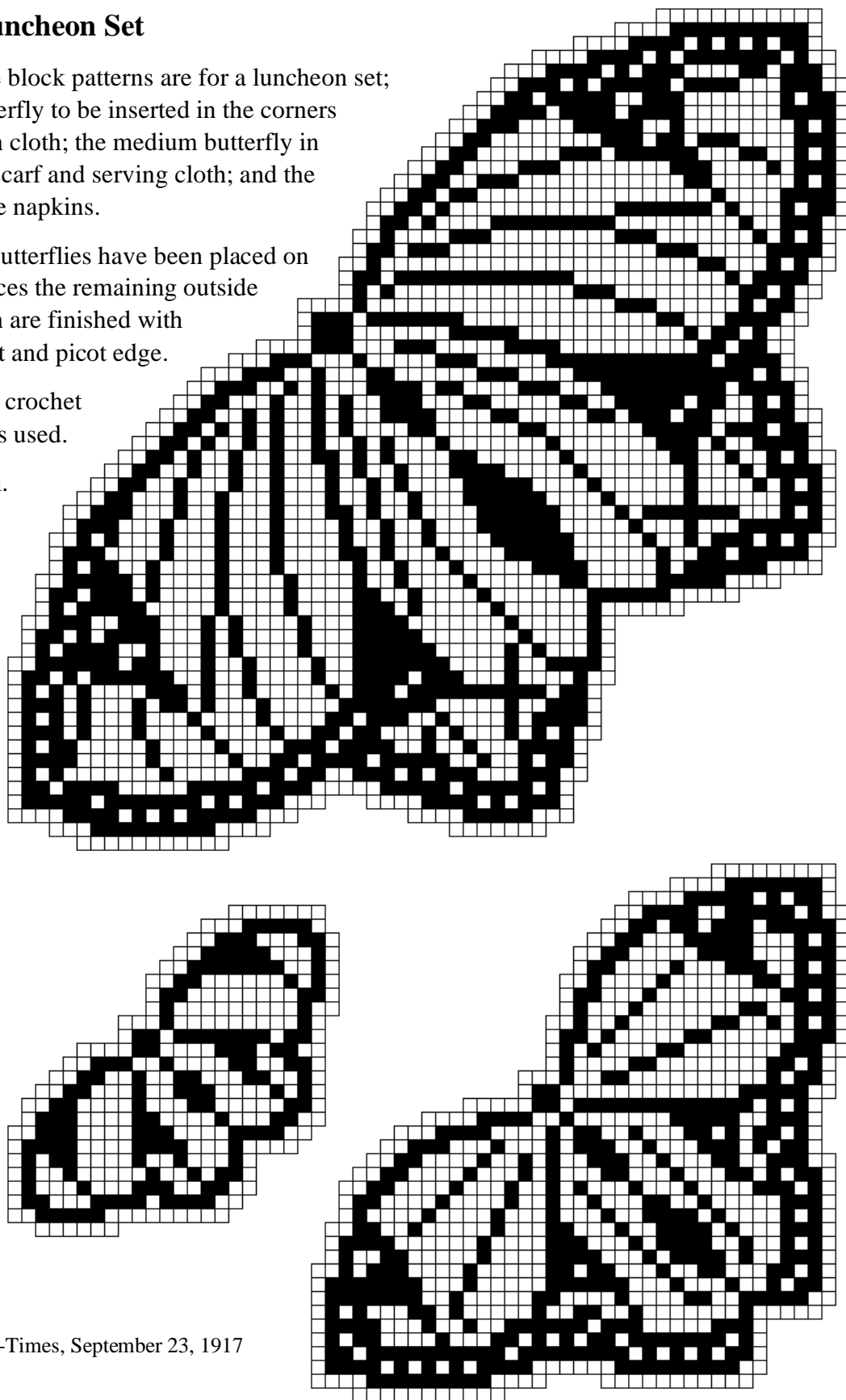
## Butterfly Luncheon Set

These three block patterns are for a luncheon set; the largest butterfly to be inserted in the corners of the luncheon cloth; the medium butterfly in the tray cloth, scarf and serving cloth; and the small one in the napkins.

When the butterflies have been placed on the various pieces the remaining outside edges and cloth are finished with a single crochet and picot edge.

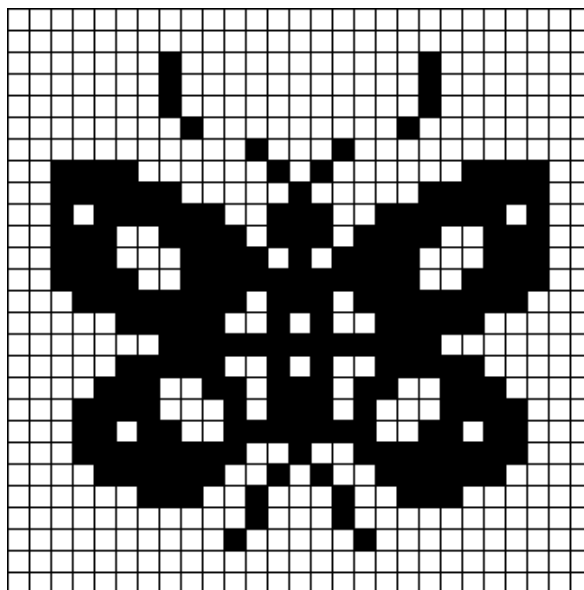
Mercerized crochet cotton No. 80 is used.

Edith M. Owen.



## Butterfly Medallion of Filet Crochet

By Handon Thomas. *New-York Tribune*, Apr 20, 1913

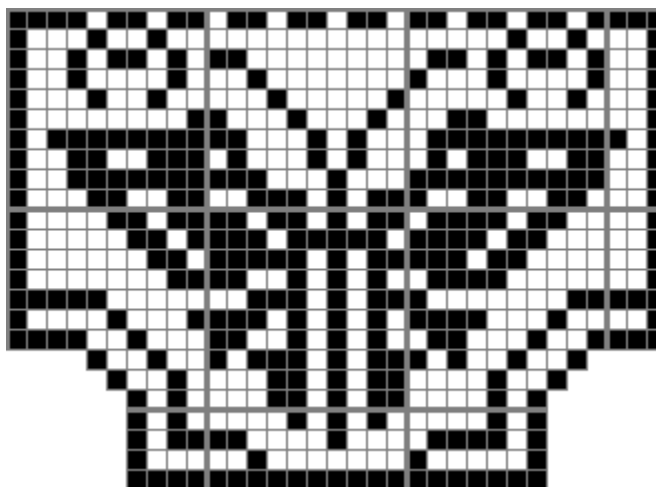


## Gift for the Fall Bride

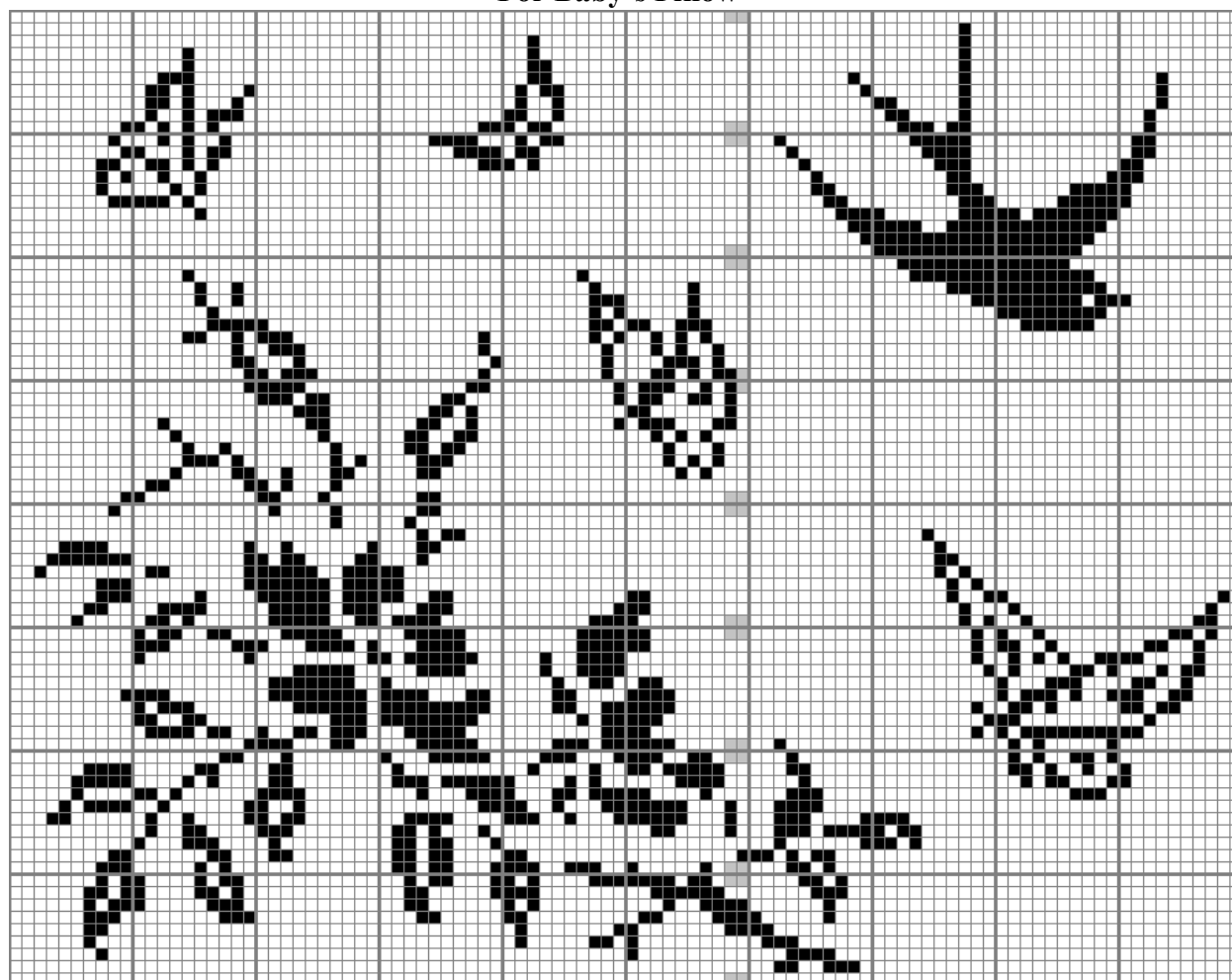


Here is a dainty and unusual gift for the Fall bride. The small sketch shows a fancy bath

towel with a pocket of filet sewed near one end, which holds a wash cloth to match the towel. Select a fancy bath towel and wash cloth to match. Work up the filet pattern given with fine thread, gauging the stitches so that there are eight meshes to the inch. Near one end of the towel sew this pocket in place, leaving the top open. In the pocket put the folded wash cloth. If the towel and wash cloth have colored borders the filet pocket may be done in the same color. Alice Urquhart Fewell.



*Seymour Daily Tribune*, September 15, 1924.

**For Baby's Pillow\*****For Baby's Pillow\***

Any pillow that in any way approaches the shape of a baby pillow is so called, although the baby's pillow proper should be square. Probably by the same mean a pillow entirely of crochet is also so called, although anyone knows that the lace is too rough for the baby's face to rest against.

However, the design given herewith is for the baby's pillow, so called. Rather it is for the first half [left of light gray blocks], the remainder [from right of light gray blocks] appearing next week. Please work it in seventy or finer thread, and try linen thread for a change, for there is so much more thread on a ball that, although ball itself costs more, the final cost of the lace is little more and the work is softer and shinier. It is also a great deal easier to work with.

Helen Baxter. *Philadelphia Inquirer*, August 21, 1920

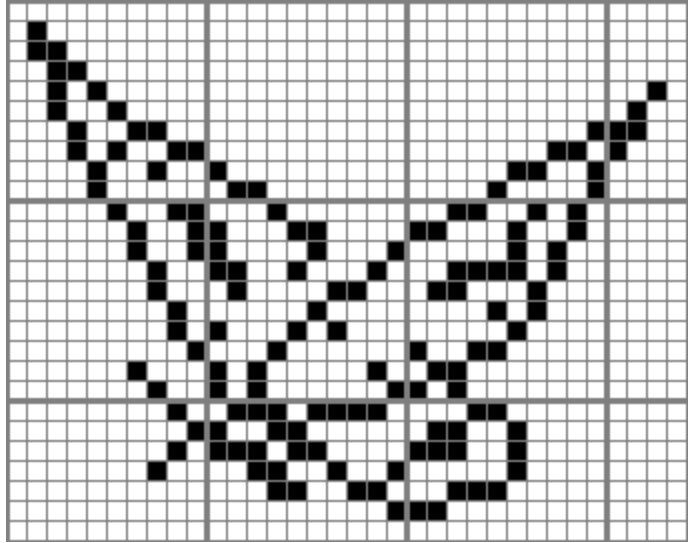
Although the design published on today's page is really the second half [from right of light gray blocks] the baby pillow for which the first part was given last week, it could be used for a cover for a small Colonial table, for a tidy on a davenport or even for the centre of a square tablecover. It is the prettiest lace imaginable when it is finished and you will not regret the time spent on it.

Helen Baxter. *Philadelphia Inquirer*, August 29, 1920

## Butterfly Yoke for a Nightie or Combination

Christmas is coming and we must be prepared, you know. There is just about time to make a yoke for a nightie or combination, hence the butterfly design on today's page. This pattern may be repeated right around the yoke or a larger, deeper design for the butterfly might crocheted for the full centre front of the yoke and this used on the sides.

If you used pink thread for the lace do try something different by having figured material for the bottom of the gown. Or if you used white thread use barred or lined muslin for the bottom. It is not more expensive and a welcome change. Use forty, the thread for the work.



Helen Baxter. *Philadelphia Inquirer*, November 30, 1919

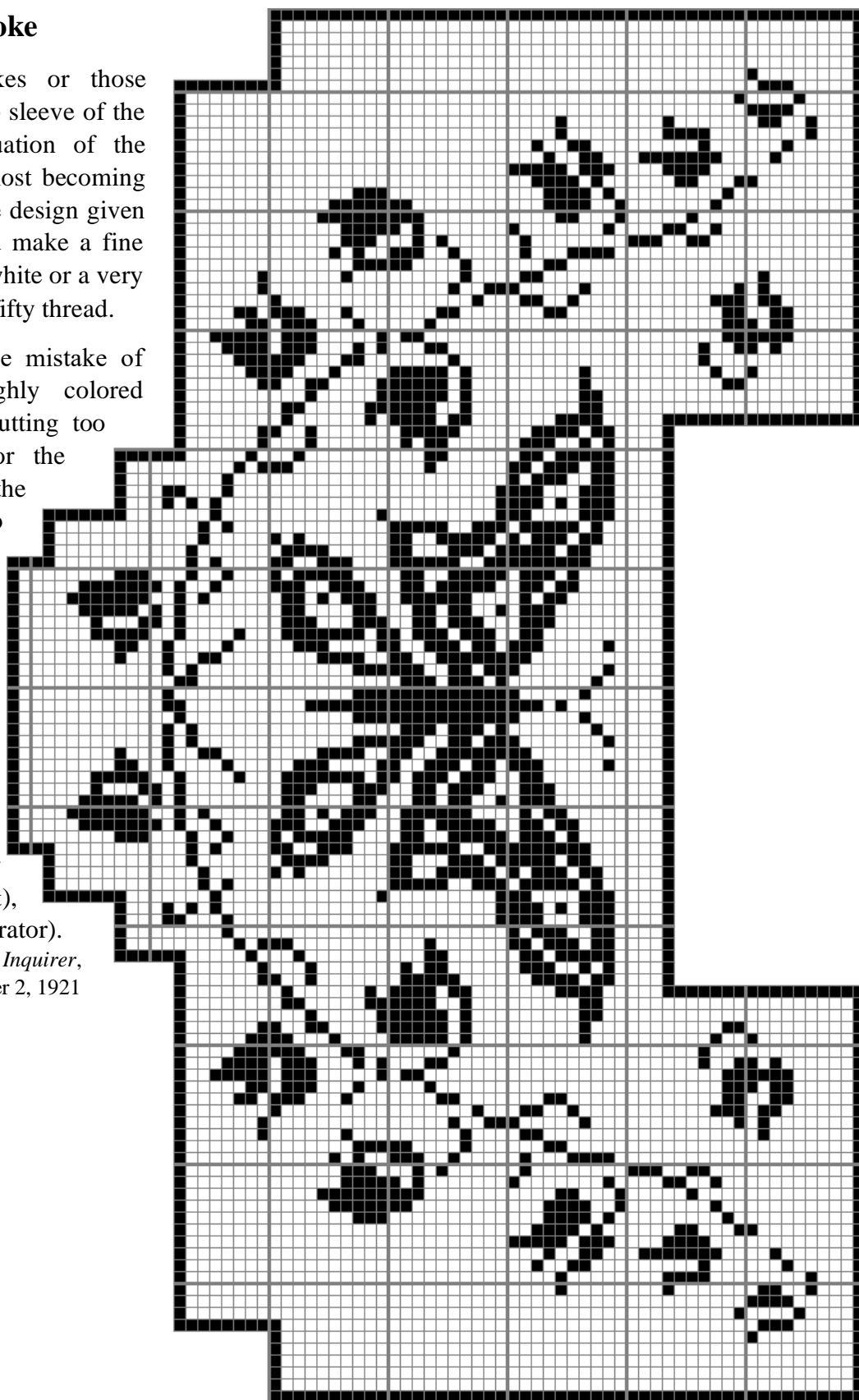
## Sleeveless Yoke

Sleeveless yokes or those with a little cap sleeve of the filet a continuation of the yoke are the most becoming type. Hence the design given today. It would make a fine gift if done in white or a very pale pink with fifty thread.

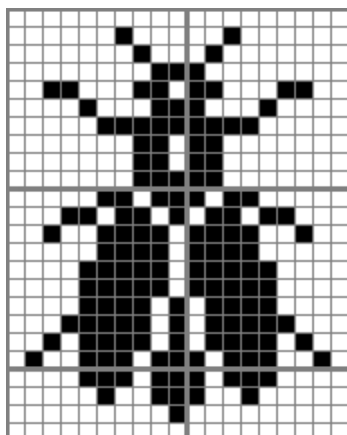
Don't make the mistake of using too highly colored thread or of putting too heavy stuff for the bottom of the night gown. No matter how pretty the yoke it will be ruined if the material of the gown itself like the cover of an ironing board.

Helen Baxter  
(columnist),

J. W. M (illustrator).  
*Philadelphia Inquirer*,  
October 2, 1921



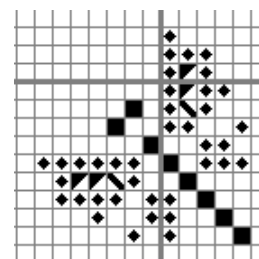


**Bug Cross Stitch by Mrs. J. H. S.**

*Boston Daily Globe*, April 22, 1901

**Cross Stitching for Fine Voile  
[Dragonfly]**

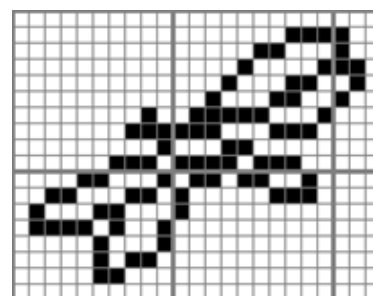
J.W.M. (illustrator). *Philadelphia Inquirer*,



February 11, 1923

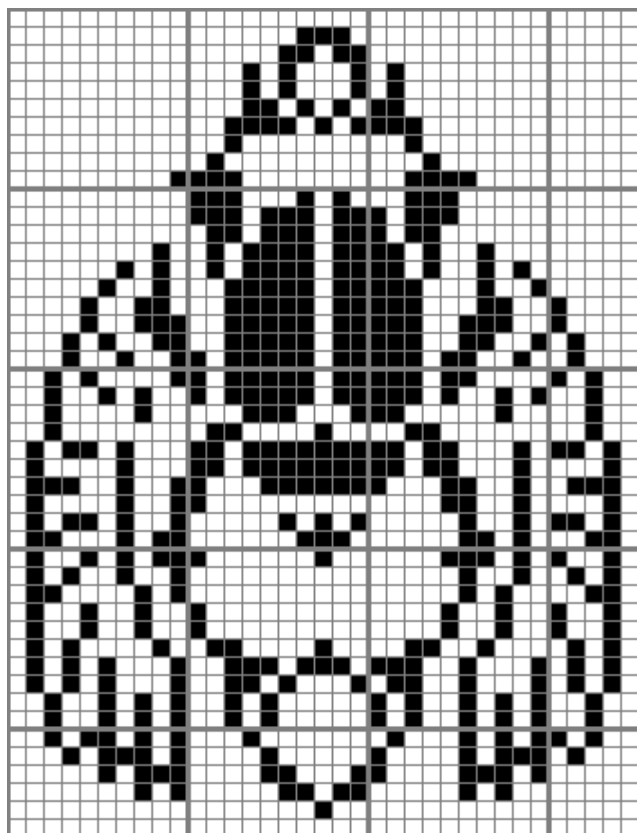
**When Decorations Are of Filet [Dragonfly]**

Needle women are beginning to appreciate what wonderful things a tiny bit of filet crochet can do to an otherwise commonplace article. Just one little motif makes a slumber pillow or a bib and really the work goes so quickly that it seems to have taken no time at all.



The ideas on today's page will find use in many odd places. The fish and birds, any one of them would be very interesting to a child if crocheted and inserted his white linen bib. Or if done in very heavy thread, almost a cord, they could be made into insertion for a Turkish towel. The other units could be done rather fine thread and repeated for the border on table scarf or linen towel. The little chick would be just the right size to have framed and used as a pin tray or a tray for the water or medicine glass in the nursery. The designs could be carried out in cross stitch, too, and applied to all sorts of things in the nursery. Helen Baxter.

*Philadelphia Inquirer*, November 4, 1917

**Scarab**

Women who have managed to get along all these years without always having a bag in their hands seem unable to do so any longer. More than that, any bag won't do – for this summer it must be either crocheted or knitted. The beetle [sic] design given on today's page will adapt itself to either method and form a most effective medium of decoration. Or it might be worked in colors in cross-stitch on one of the coarse linen bags that so many persons seem to favor. Helen Baxter.

*Philadelphia Inquirer*, June 29, 1919

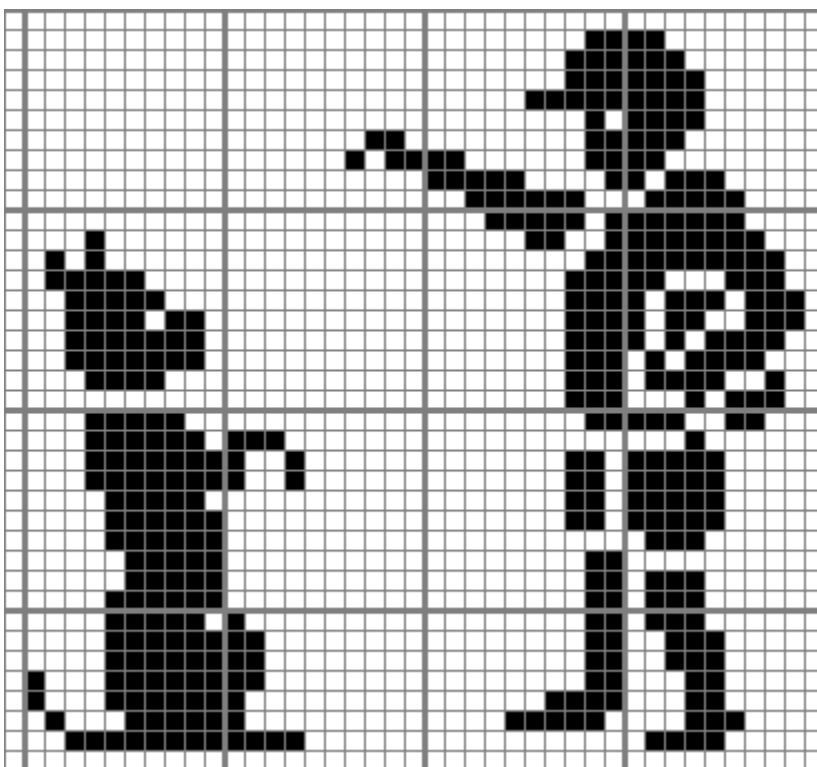
## Animals – Pets, Farm, Exotic, Heraldic, Mythical

### Dogs, Cats, Rabbits

#### Filet or Cross Stitch School Bag [Dog and Child]

The design given today may be used for filet or cross stitch. The latter is really more suitable for a school bag. Use heavy linen crush, dark line colored, as the modern school bag is supposed to be washable.

Do the work in bright red. On the reverse side of the bag cross stitch the initials or name of the pupil. Many of the bags have "School Days" in cross stitch under the design. The bag is made in a shape similar to the oblong knitting bag, about ten inches deep by sixteen or eighteen inches long.



Helen Baxter (columnist); J.W.M (illustrator). *Philadelphia Inquirer*, March 11, 1923

### Slumber Pillow Designs

If you are not an admirer of filet for use most attractive when used for children's are fascinating to child and grown-up today's page may be used for all are meant or slumber pillows.

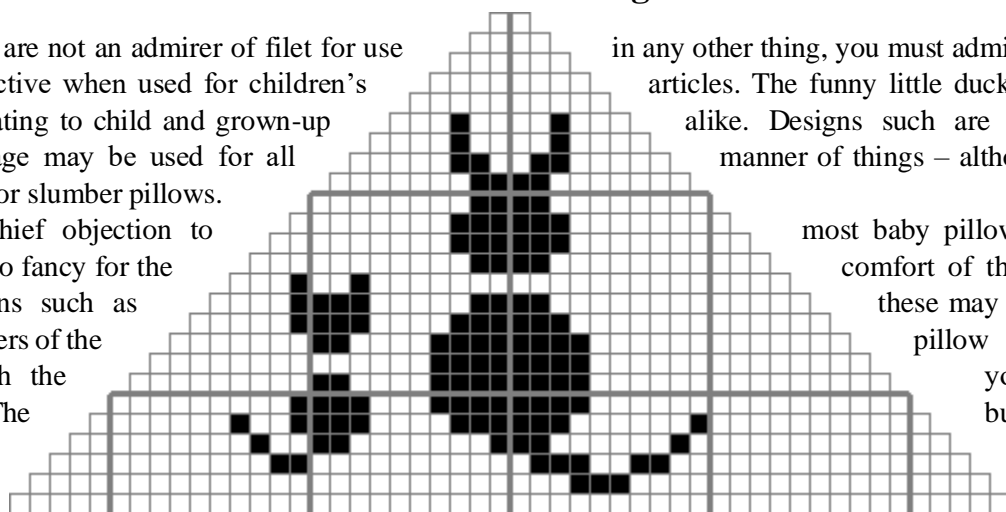
The chief objection to they are too fancy for the but patterns such as at the corners of the not scratch the face. The be placed corner – dogs

at the top of the pillow. The birds may be placed in the corners or repeated for insertion all around the pillow.

These same designs would be fine for bibs or to even be cross-stitched on the collar pockets of an older child's dress. Rest assured that they will meet with approval on all sides.

in any other thing, you must admit that it is articles. The funny little ducks and cat alike. Designs such are given on manner of things – although they

most baby pillows is that comfort of the baby – these may be placed pillow and thus youngster's bunny may in each the merely

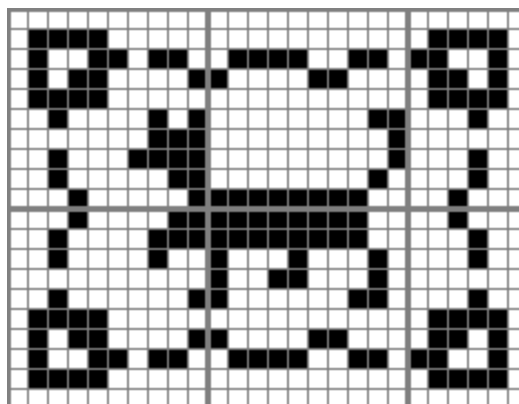


Helen Baxter. *Philadelphia Inquirer*, October 26, 1919

## Filet Squares

[F]ilet squares are suitable for decorating linen in a child's bed room. Work the squares with fine thread gauging the stitches so that there are eight meshes to the inch. Insert them in the corners of a bureau scarf, table cover, or towel using a buttonhole stitch and cutting away the material underneath. Alice Urquhart Fewell.

*Seymour Daily Tribune*, August 17, 1925.



## Hexagonal Centrepiece [Dog]

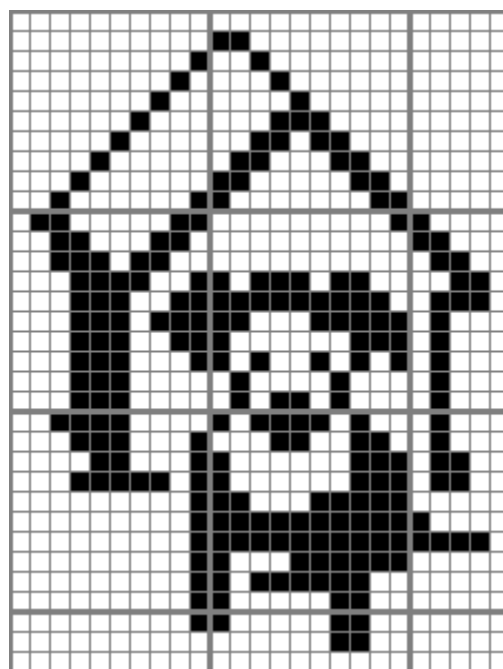
For some unexplained reason centrepieces are always round or oval, with an occasional square on for variety. Then why not, also, for the sake of variety, have hexagonal, or octagonal ones for instance? The reason probably is that no one ever thinks to make them so. Yet they are most attractive. The design published on today's page is for one of the sections of a hexagonal centrepiece, the pattern with which it is to alternate being published next week.

The work is done in cross-stitch, in colors, the edge finished with a row of single tatting or a very simple crocheted lace. The needlework is particularly suitable for a piece of old-fashioned furniture.

Very heavy linen, scrim or crash should be used for the work. While white would do—cream or a light ecru is much prettier. Form an exact square of the goods, mark off the corners so that the material will be hexagonal. These corners may be cut, but it is preferable to leave them until the embroidery is finished, as their edges will be on the bias and tend to ripple. So the better idea is to base the line where the material may be cut away so as to leave the edge hemstitched (not picoted) and the crocheting may then be done in that.

The cross-stitching is done over cross-stitch canvas. The design may be worked in the natural colors or in one or two colors, blue and rose, as you wish. This entire pattern may be used, if the centrepiece is fair-sized, or just the boy and bird house, or just the dog and tree. This design goes in one of the sections. A smaller, lower design, to be published next week, goes in every other section.

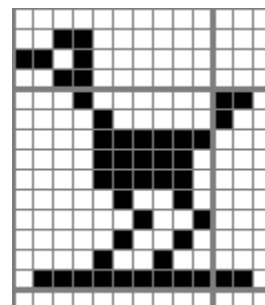
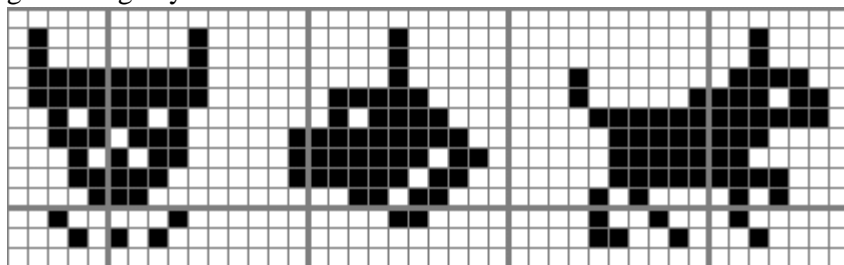
Helen Baxter. *Philadelphia Inquirer*, January 25, 1920



### Little Billy Bulldog and his Friends: Bibs for the Little Folks

Designs may be used for filet crochet or cross stitch work.

It may be that the bib is merely the forerunner of the apron, for it is whispered that the dearly beloved apron of our schoolhood days is about to return in style. Anyhow, the fact of the matter is that bibs seem to have a revival, for a year or so ago they were decidedly poor taste, and now they are quite la mode for the youngsters. Be that it may, most of the poor children are now overwhelmed with gifts that go by the name of bibs.



These very useful articles began by being tiny things the size of a dress shield and now they almost cover the front of the child clear to the waist. And they are no longer permitted to fly at the bottom, but are held in place by the peculiar shape of the articles,

due to the two straps that go from the bottom of the bib and fasten in the back.

Pique seems the most popular material but as this is fairly difficult to embroider, heavy linen is sometimes used. The embroidery is accomplished in white or one pale color. The edges of the bib may be scalloped or picoté by machine or hand. As the bib is a very conspicuous part of the child's apparel, it should be neatly done, but should not be so elaborate as to be impracticable.

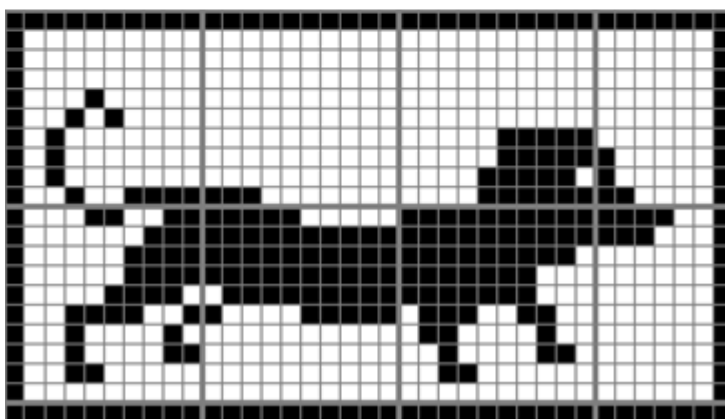
Helen Baxter (columnist); *Philadelphia Inquirer*, May 6, 1917

### Child's Counterpane

The tendency seems to be toward a vogue for needlework on children's things. There has always been a certain amount of interest along that line of course, but the season seems to be for that and almost nothing else. The patterns given on today's page are for one of the articles that is particularly popular in the needlework shops, a counterpane for the youngster's bed.

The entire spread may be crocheted or the motifs made and inserted in unbleached muslin, scrim or linen. But the proper thing is to have the entire thing crocheted, alternating the oblongs containing the designs with those of plain mesh. Use about thirty thread, white preferred.

If you like you might make the squares contain the design and put those around the spread, making the entire centre of the cover of plain mesh or with a monogram in the centre.

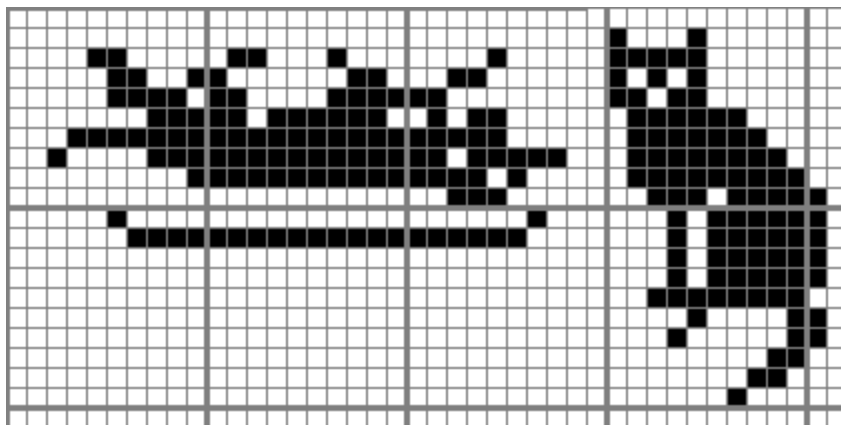


Helen Baxter. *Philadelphia Inquirer*, May 30, 1920

## Filet Patterns for the Housewife

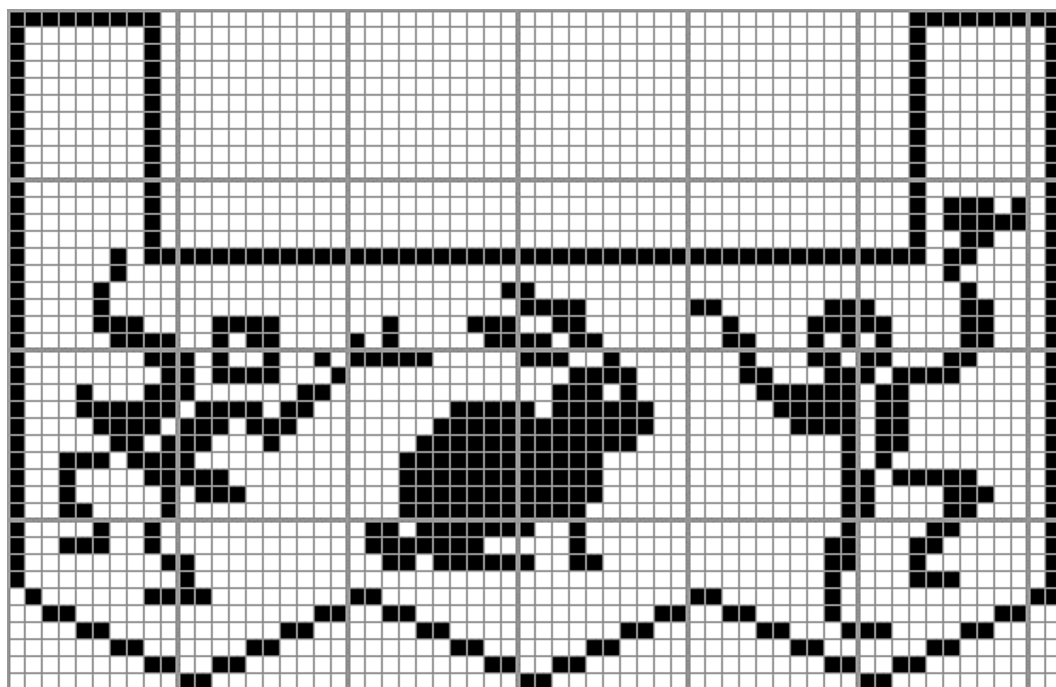
To cover baby's bottle.

[No designer identified]/  
*Glenboro Gazette*, Sept 27, 1917



## Child's Chemise

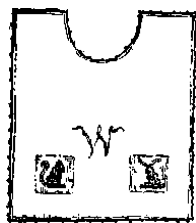
Children have come to take a much greater interest in dress than they did a generation or so ago and these must needs have things just exactly like their elders.



This even includes underwear, hence the call for designs in crochet particularly fitting for them. The pattern given herewith is meant for an envelope chemise, but sleeves of material might be added and a narrow edge of lace crocheted thereon.

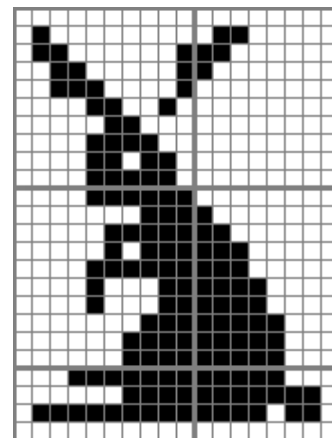
Speaking chemises, many mothers are making them now for children of even two or three years as then in the very hot weather there is no need for petticoats.

Helen Baxter (columnist)  
*Philadelphia Inquirer*, March 7, 1920



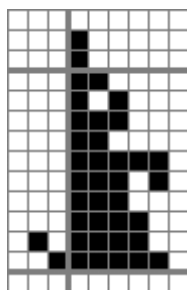
### Attractive Feeding Bib [Rabbit]

We very, very often hear the theory advanced that a really nice child, of really well-bred parents, does not indulge in the satisfaction of a bib, be that child three days, three months or three years in this world but nevertheless bibs are continually on display in the shops, so some mothers must see fit to use them. Of course, on tiny little babies the bibs are so large that they really do not look well and they cover the prettiest part of the infant's dress. But surely when a child grows old enough to be fed at the table and then to sit at the table with real grown-ups, a pretty bib looks better than a napkin tied in an unsightly knot at the back.



It is for the child of this stage of the game that the bibs given on today's page are intended. One mother buys her linen by the yard, runs a line of basting to mark the edges of the bibs and has them machine hemstitched. This costs comparatively little and makes the finish better. The bibs are then cut on the very outside edge of the hemstitching and the little crocheted edge, consisting of a row of single or double crochet and a picot made around this. The finished edge then looks as if it were begun with a row of open mesh.

If the squares are crocheted, two are inserted in the bib, one at each side, about three inches from the bottom of the bib and an initial is embroidered between the two. If the rectangle is used, but one is inserted with perhaps a bit of embroidery around it to bring it out. These bibs make a very attractive gift and, of course, if a more expensive gift is desired the little silver chain that goes around the back of the neck from one side of the bib to the other, to hold the thing in place, may be given too. Medium weight linen is best, with fifty or finer thread for the lace work.



Helen Baxter. *Philadelphia Inquirer*, January 20, 1918

### Little Billy Bulldog and his Friends Bibs for the Little Folks

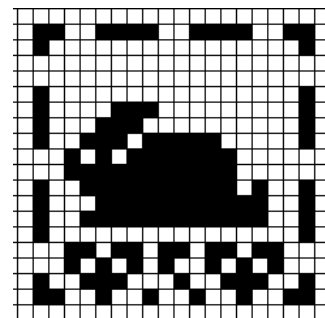
Designs may be used for filet crochet or cross stitch work.

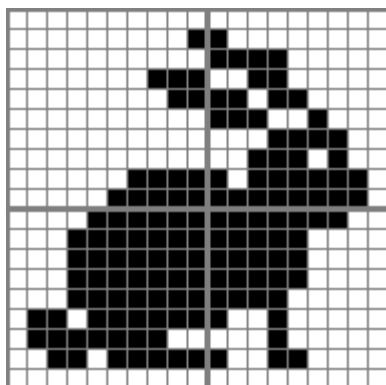
Helen Baxter (columnist). *Philadelphia Inquirer*, May 6, 1917

### Filet Crochet – Miniature Animals

These block patterns may be used in a child's tray cloth. They may be used as corner inserts or they may be placed side by side to make an interesting border. The work may be either filet crochet or cross stitch. In the latter case, use a simple shade of delft blue. If filet – use No. 40 crochet cotton.

*South Bend News-Times*, April 8, 1917





## Rabbit

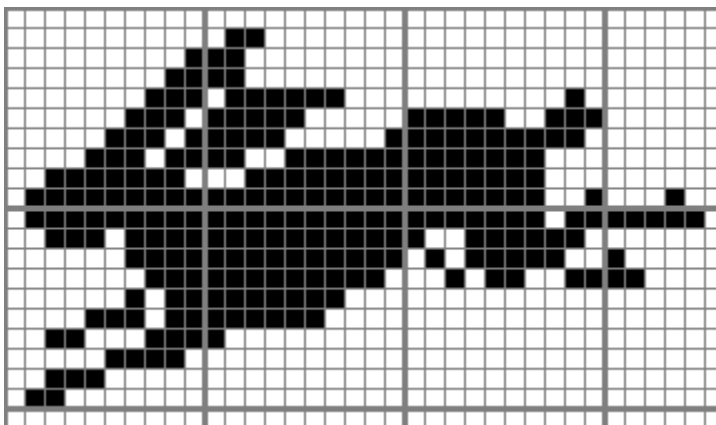
From a pattern for a child's chemise

Helen Baxter (columnist). *Philadelphia-Inquirer*, March 7, 1920

## Cross Stitch Motif for Towels and Pinafores [Rabbit]

Birds and rabbits are much used for cross stitch motifs on children's pinafores, towels and bureau scarfs. . . . A good cotton to use is the long skein mercerized cotton No. 5, which is twisted very tightly. [No designer identified].

*Joplin Morning Tribune*, December 28,



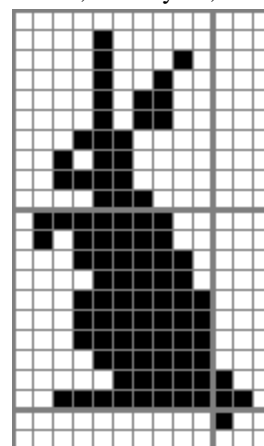
1911; *Marion Daily Mirror*, January 13, 1912

*Washington Herald*, May 12, 1912; *Wilmington Evening Journal*, January 10, 1912

## Rabbit

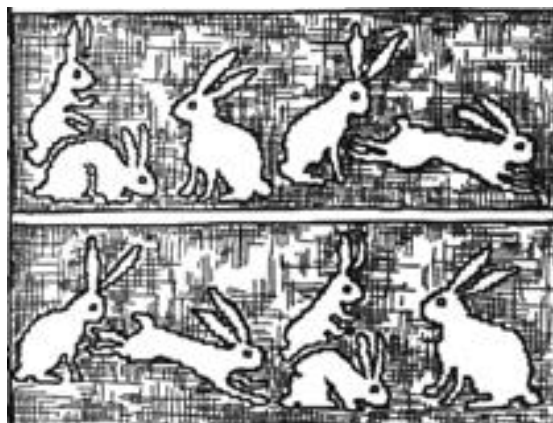
The little cross-stitch pattern published herewith is for the hexagon centrepiece suggested last week. The rabbit should be embroidered at the side of the woman, who is supposed to be feeding it. Although the work might be executed in the natural colors, tones should be used that will harmonize with the other design, care being taken that not too many colors are introduced in the entire centrepiece. The edge should be tatted or crocheted in a shade to match the material of the centrepiece, or in the predominating color of the needlework.

Helen Baxter. *Philadelphia Inquirer*, February 1, 1920



### Fairy Tale Crib Cover [Rabbits]

Opinions differ as to whether the rabbits an addition to the cover or not. Some persons think that it cheapens the thing to have so much lace and so they make the cover merely with the border of filet and a plain linen centre with the embroidered monogram. Indeed, it is a fault of many needlewomen that they try to see how much work they can do and hence overdo the thing insofar as beauty is concerned. You may, however, prefer the inserts and if you don't, the bunnies may be used for all sorts of things other than the cover.

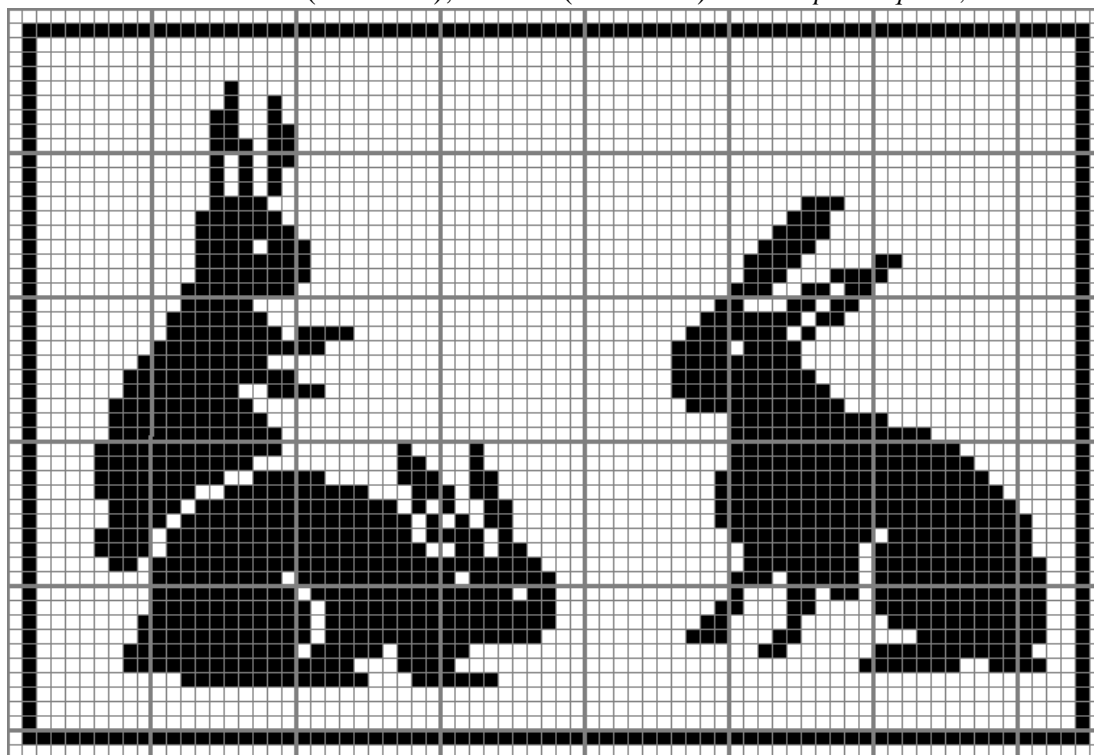


Helen Baxter (columnist); Jean Weatherall McDowell (illustrator). *Philadelphia Inquirer*, December 25, 1921

### Bunnies

The design published today [three bunnies] is for one-half of the insert in the crib cover. [These two patterns can be used as individual designs. If joining them for a longer band, do not include the solid meshes on the right and left sides as this piece will be joined to the other part of the insert.] The second half will be published next week, which will complete the design for the entire cover and the following week the diagram for the completed cover will be published so that will be no mistakes made in putting the thing together.

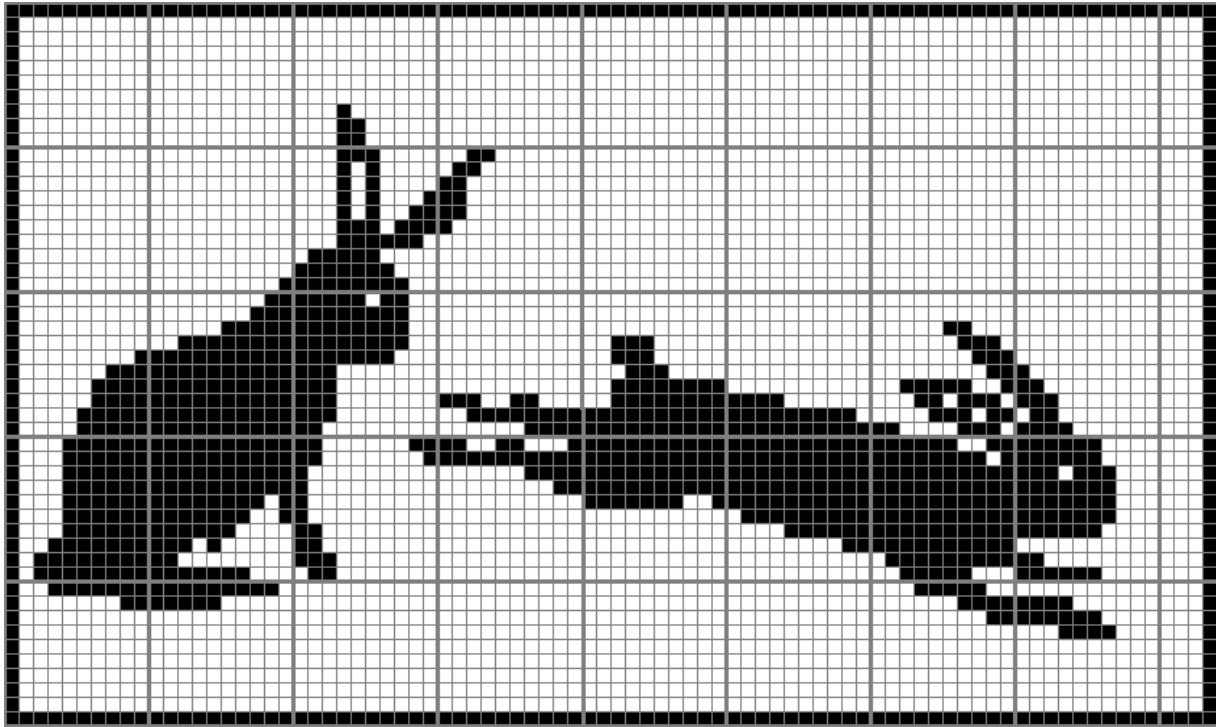
Helen Baxter (columnist); J.W.M. (illustrator). *Philadelphia Inquirer*, December 11, 1921



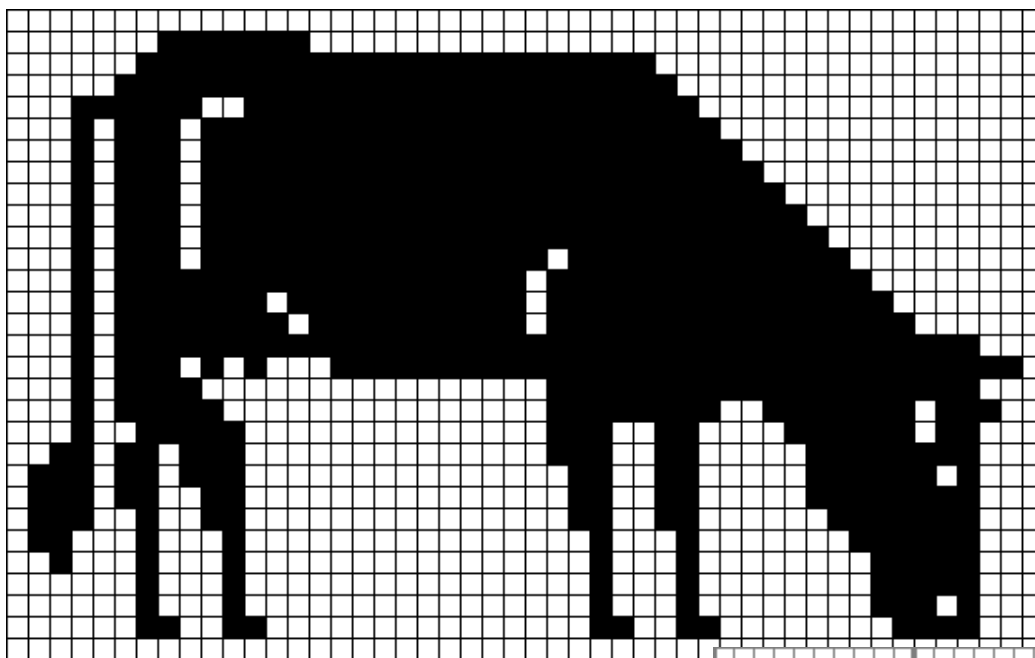
[Pattern with two bunnies follows on next page]



With this issue the design [with two bunnies] for the crib cover is completed. [While working, do not include the solid meshes on the right and left sides as this piece will be joined to the other part of the insert.] Next week the diagram, showing how the patterns should be joined will be published. Last week's pattern and this are used for the inserts inside the filet edge. For the bottom insertions reverse the patterns. That is, crochet this week's design and then last week's, for the bottom insert. This helps make balance in the cover.



Helen Baxter (columnist); J.W.M. (illustrator). *Philadelphia Inquirer*, December 18, 1921

**Animals – Farm**

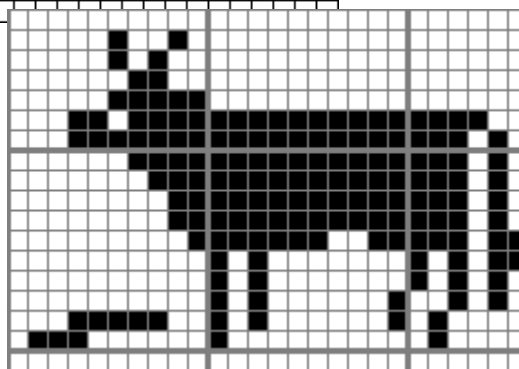
**Cow in  
Filet  
Crochet**

*Boston Sunday  
Globe, July 25,  
1915*

**Little Billy Bulldog and his Friends  
Bibs for the Little Folks**

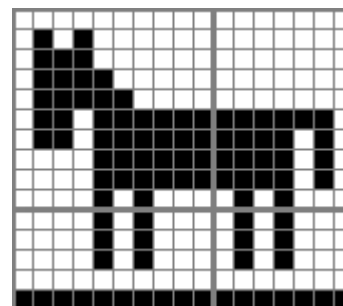
Designs may be used for filet crochet or cross stitch work.

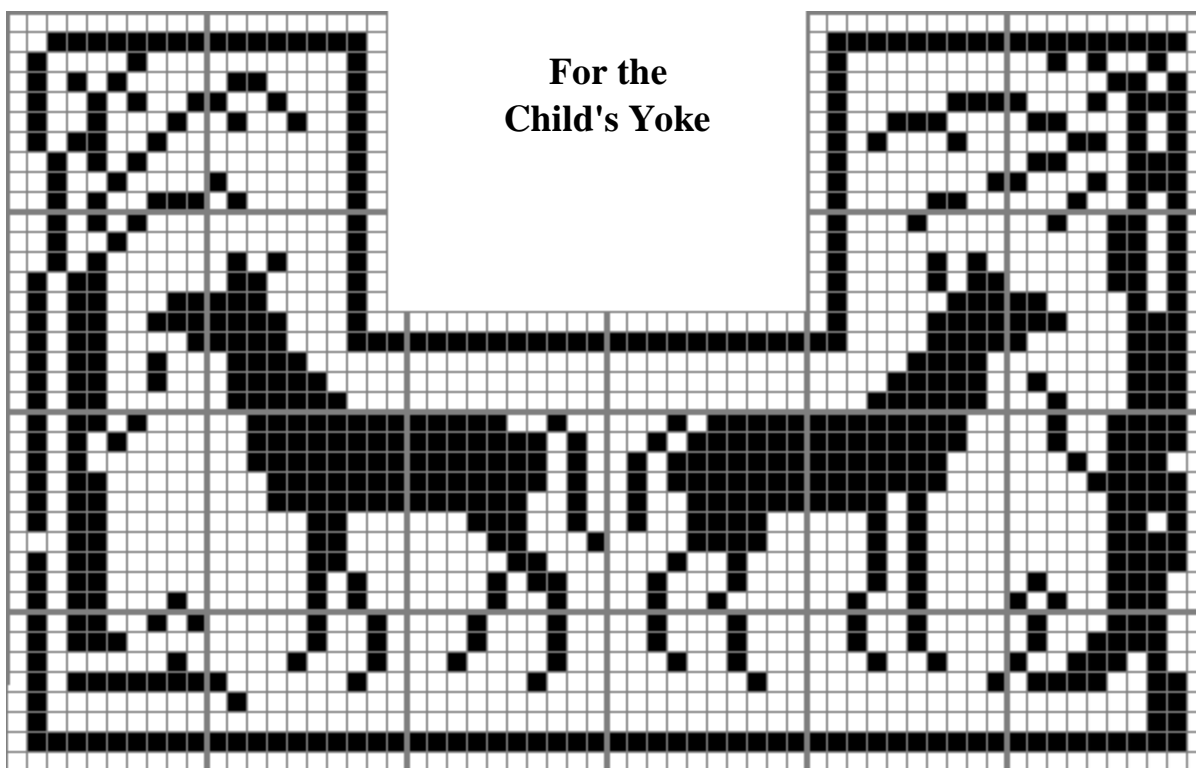
Helen Baxter (columnist).  
*Philadelphia Inquirer*, May 6, 1917

**Horse**

[Part of a design for a child's Navaho themed knitted sweater.]

*Helen Baxter. Philadelphia Inquirer, February 18, 1923*

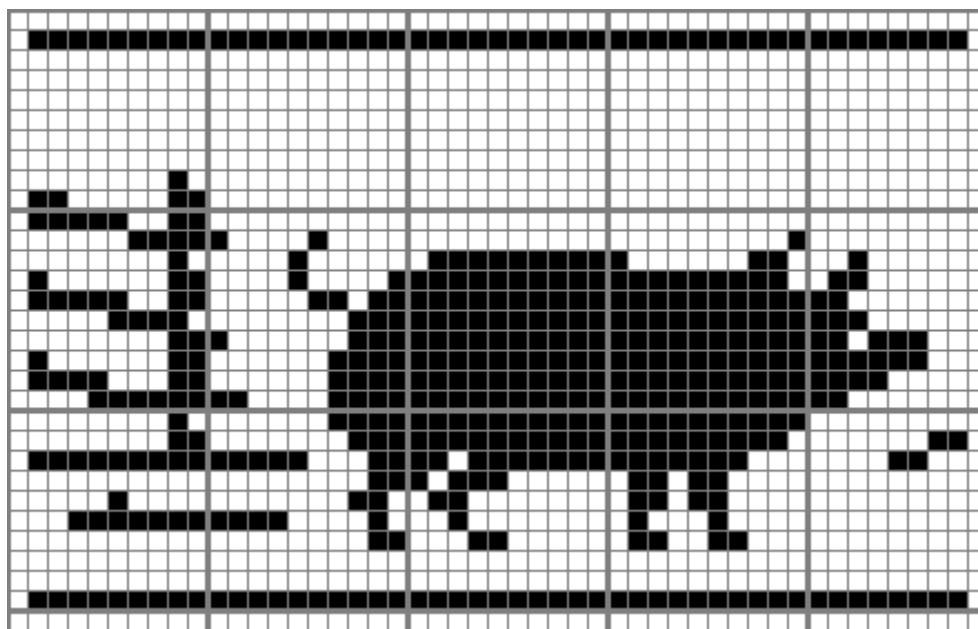




The design given today is for a yoke for the little girl's dress or nightgown. The ponies und the palm trees will be sure to please a child, aside from the idea of her being grown up enough to have crocheted accessories for her wardrobe. The back may be crocheted of plain open meshes or the design repeated. Helen Baxter (columnist); J. W. M. (illustrator). *Philadelphia Inquirer*, May 14, 1922

### **Fairy Tale Crib Cover [Pig]**

[Suggestion:] If you have trouble in keeping your place while copying a filet [or cross-stitch from a printed] pattern, stick a pin in the row on which you are working. If you do not expect to use the pattern again, draw a line

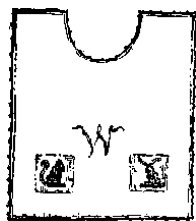


through the row with a soft pencil as you finish them. Then a glance at the pattern without take your hands from your work enables you to follow the design.

Helen Baxter (columnist); J. W. M. (illustrator). *Philadelphia Inquirer*, November 20, 1921

## Fairy Tale Crib Cover [Three Little Pigs]

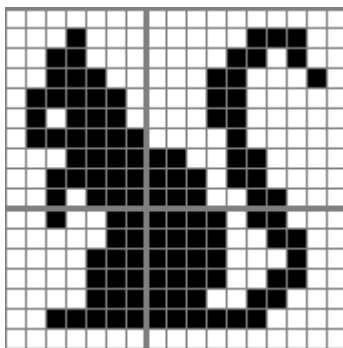
Helen Baxter (columnist); Jean Wetherald McDowell (illustrator). *Philadelphia Inquirer*, October 23, 1921



### Attractive Feeding Bib [Squirrel]

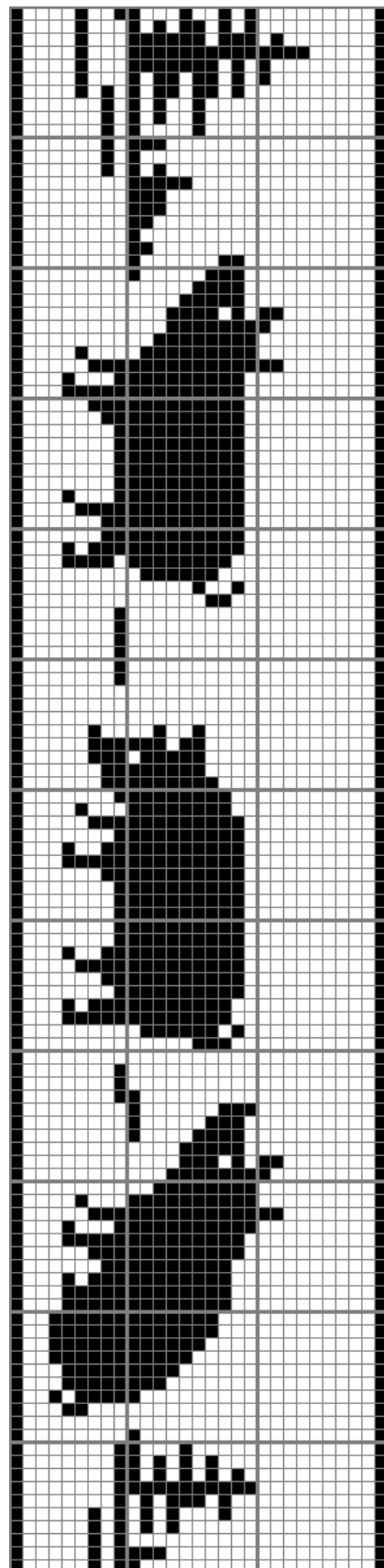
We very, very often hear the theory advanced that a really nice child, of really well-bred parents, does not indulge in the satisfaction of a bib, be that child three days, three months or three years in this world but nevertheless bibs are continually on display in the shops, so some mothers must see fit to use them. Of course, on tiny little babies the bibs are so large that they really do not look well and they cover the prettiest part of the infant's dress. But surely when a child grows old enough to be fed at the table and then to sit at the table with real grown-ups, a pretty bib looks better than a napkin tied in an unsightly knot at the back.

It is for the child of this stage of the game that the bibs given on today's page are intended. One mother buys her linen by the yard, runs a line of basting to mark the edges of the bibs and has them machine hemstitched. This costs comparatively little and makes the finish better. The bibs are then cut on the very outside edge of the hemstitching and the little crocheted edge, consisting of a row of single or double crochet and a picot made around this. The finished edge then looks as if it were begun with a row of open mesh.



If the squares are crocheted, two are inserted in the bib, one at each side, about three inches from the bottom of the bib and an initial is embroidered between the two. If the rectangle is used, but one is inserted with perhaps a bit of embroidery around it to bring it out. These bibs make a very attractive gift and, of course, if a more expensive gift is desired the little silver chain that goes around the back of the neck from one side of the bib to the other, to hold the thing in place, may be given too. Medium weight linen is best, with fifty or finer thread for the lace work.

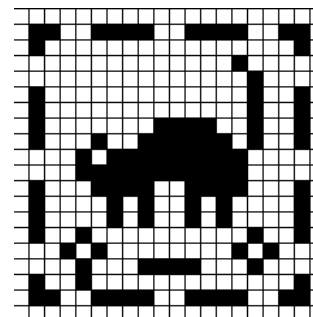
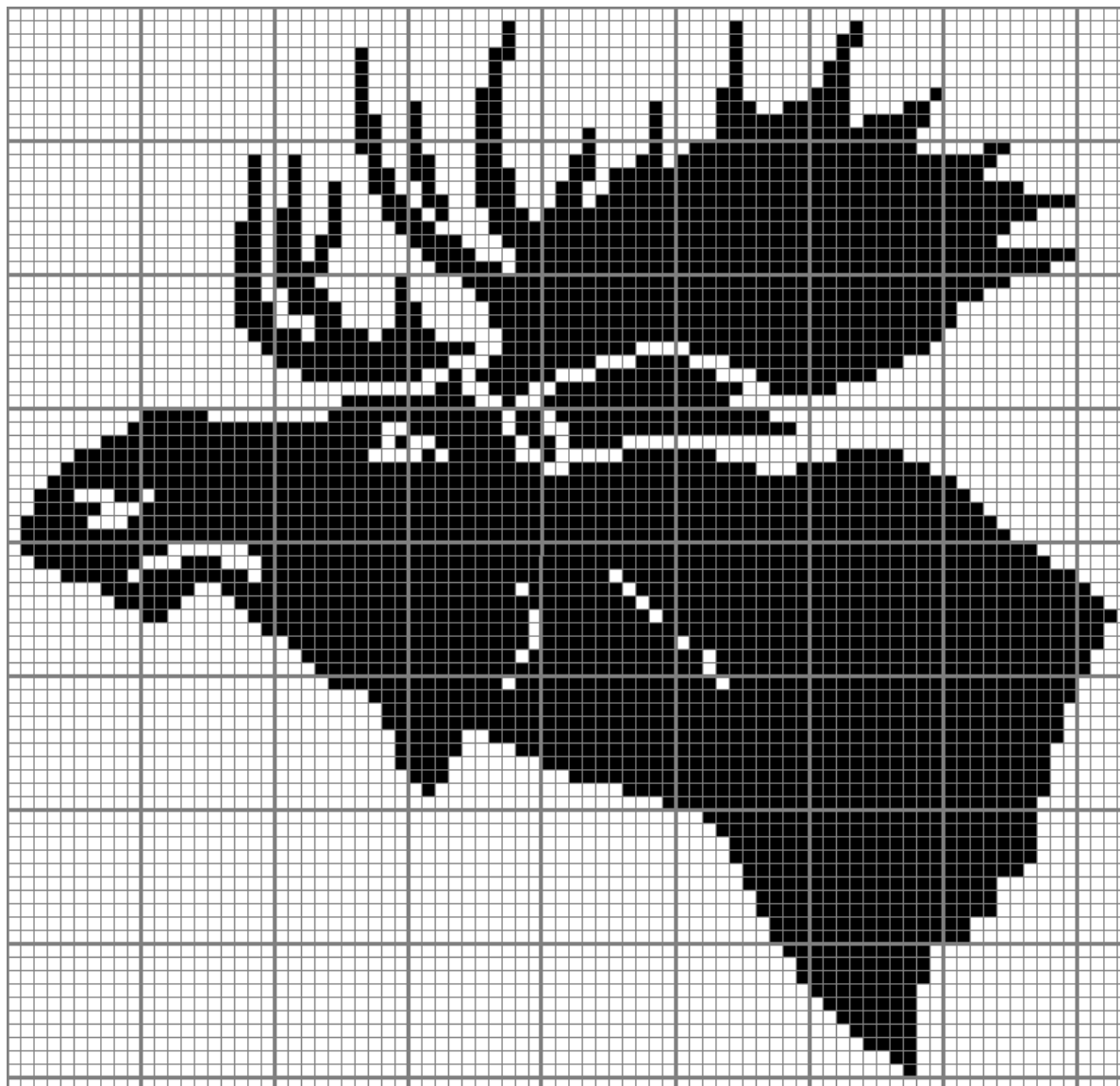
Helen Baxter. *Philadelphia Inquirer*, January 20, 1918



**Wildlife****Filet Crochet – Miniature Animals [Squirrel]**

These block patterns may be used in a child's tray cloth. They may be used as corner inserts or they may be placed side by side to make an interesting border. The work may be either filet crochet or cross stitch. In the latter case, use a simple shade of delft blue. If filet – use No. 40 crochet cotton.

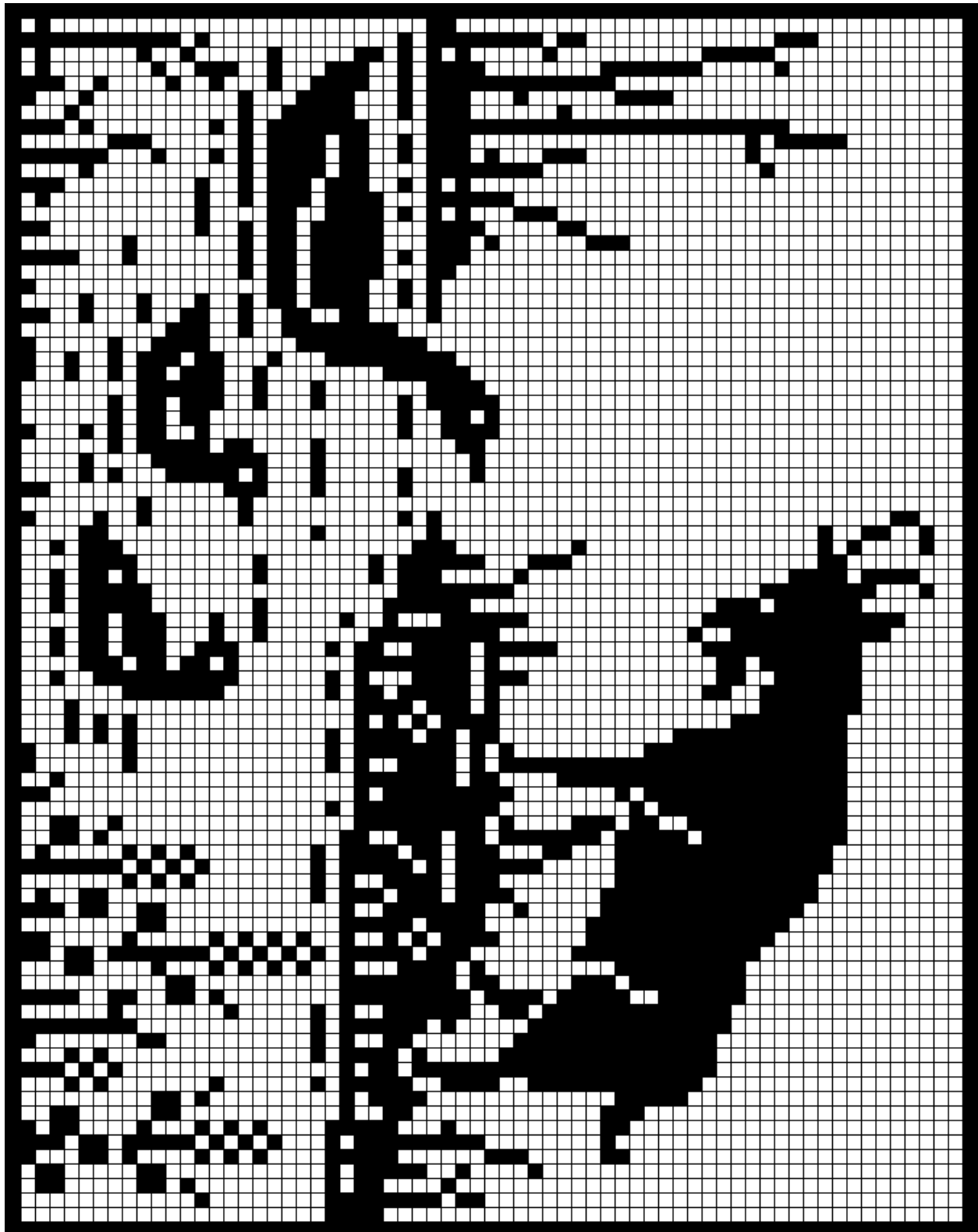
*South Bend News-Times*, April 8, 1917

**[Moose]**

A crocheted pillow is always more or less a novelty – for there are few needlewomen who have the time and inclination to undertake such a large piece of work. Moose-heads in filet are even more of a novelty, and the one given on today's page is a particularly good one; it should be a most acceptable design. It could also be used for tidies or head rests that are now in style.

Helen Baxter. *Philadelphia Inquirer*, December 21, 1919

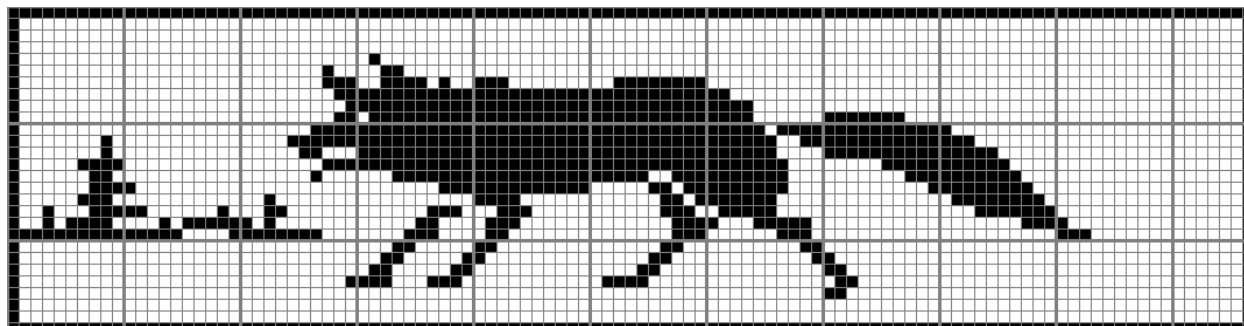
### New Block in Filet



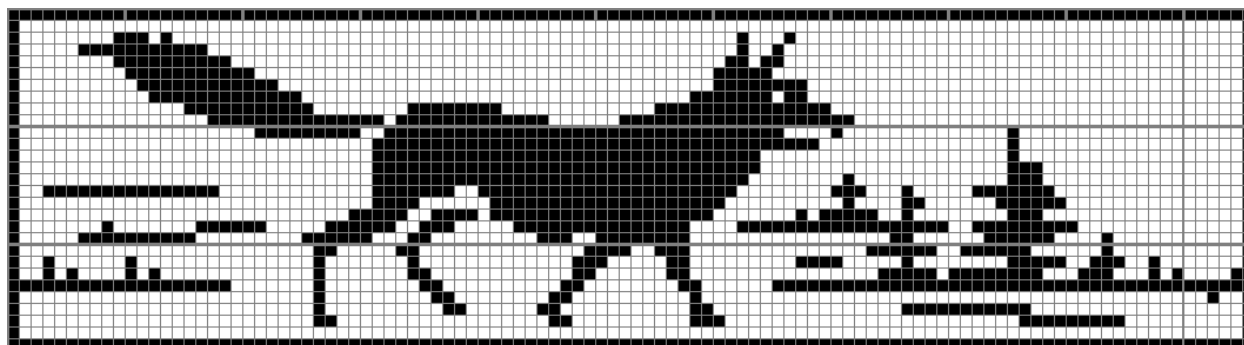
*East Oregonian: EO* (Pendelton, OR), June 12, 1920

**[Wolf]**  
**Motif from the Fairy Tale Crib Cover**

Helen Baxter (columnist) & Jean Weatherall McDowell (original illustrator)



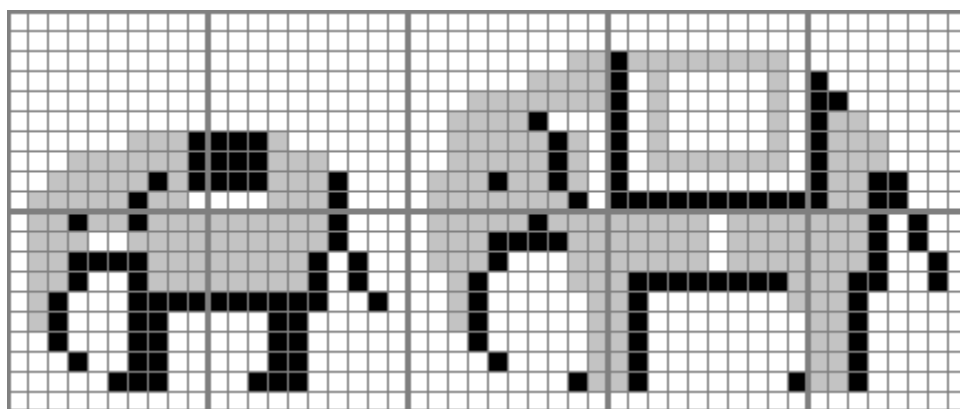
*Philadelphia Inquirer*, November 27, 1921



*Philadelphia Inquirer*, October 30, 1921

**Exotic**  
**Cross Stitch for**  
**Good Children**  
**[Elephants]**

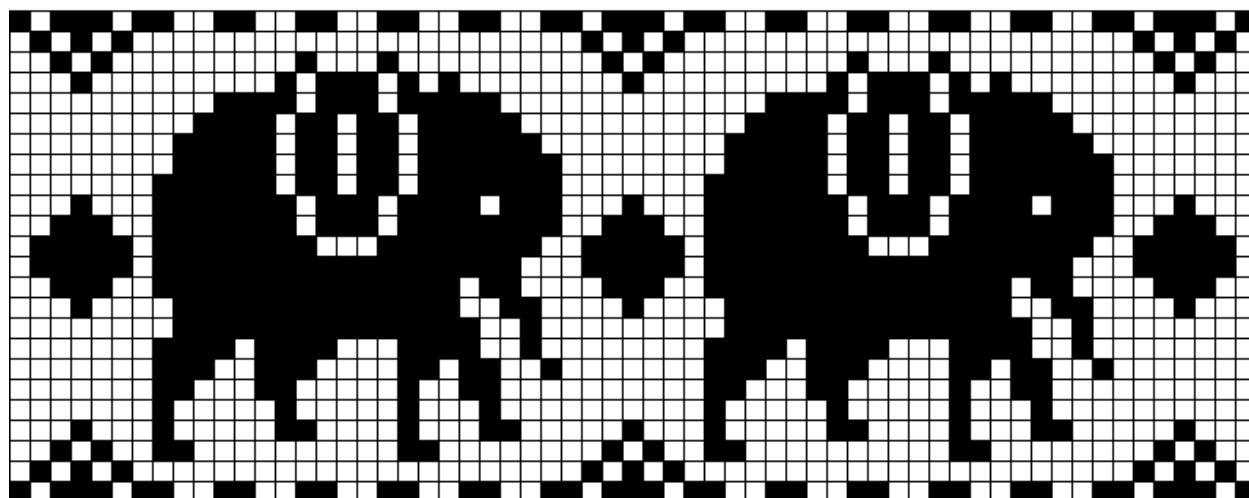
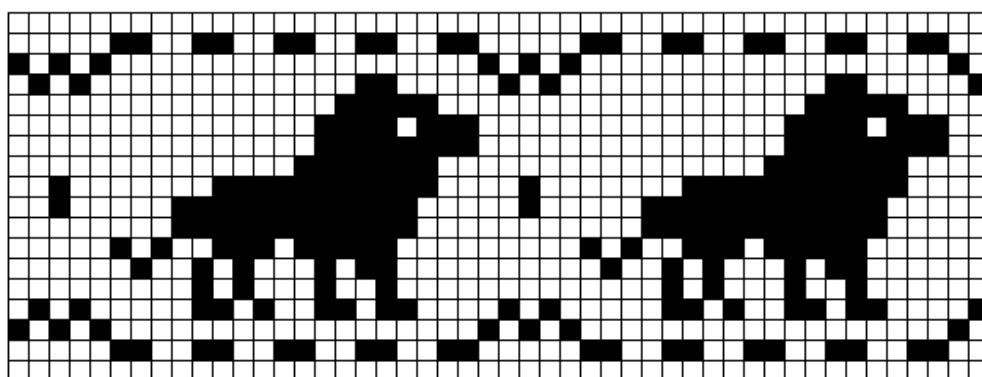
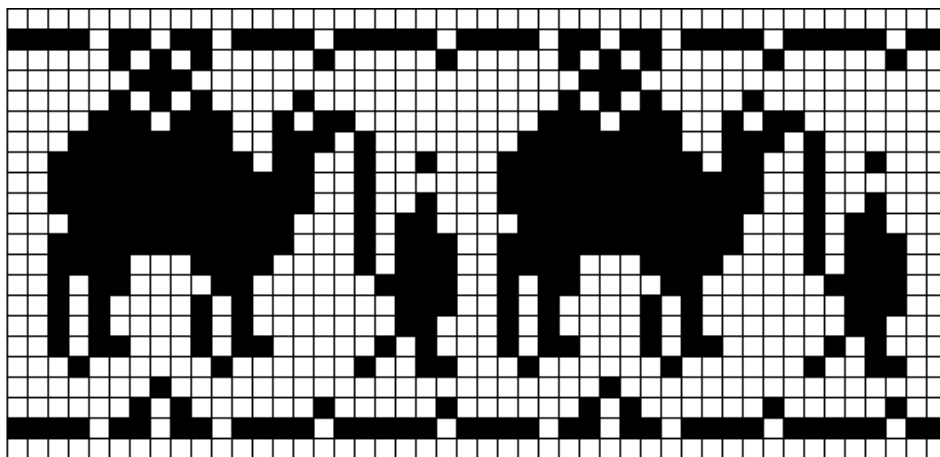
Cross stitch is having a vogue it has not enjoyed since the day of the sampler. For decoration on children's clothes it



has no equal, at the present at any rate. The elephants given in today's design are to be used across the front of rompers. The cross spaces are light gray, the black ones dark gray or black. The cover over the body is worked in red and green. . . .

Elephants are new and very popular motifs in the realm of art needlework for children. The same designs could, of course, be worked in filet for identical purposes, or for curtains or bureau scarfs. Helen Baxter (columnist); J. W. M. (illustrator). *Philadelphia Inquirer*, June 24, 1923

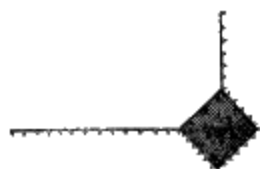
## Insertions - Animals



These block patterns of unique design of animals of the Orient are much sought for by many. They are especially adapted for the nursery linen and children's room, for dens and rooms where the Oriental decorations prevail. An attractive border is obtained by facing two or more animals one way and an equal number the other way from center. Crochet cotton No. 30 or 40 is used and coarse ecru linen.

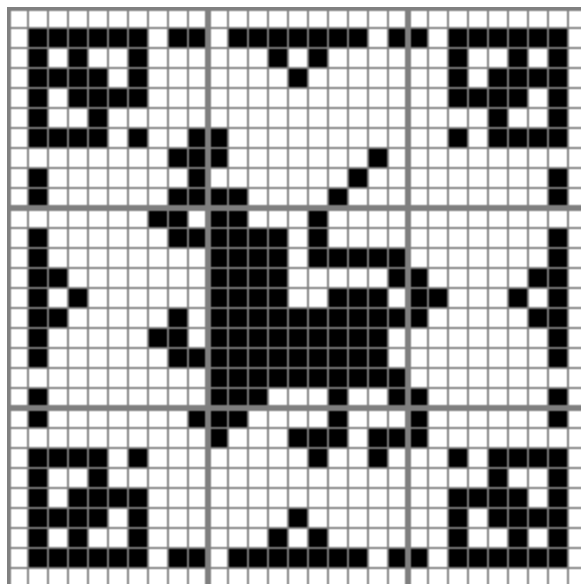
Edith M. Owen. *South Bend News-Times*, November 11, 1917





### Filet Design for a Luncheon Cloth

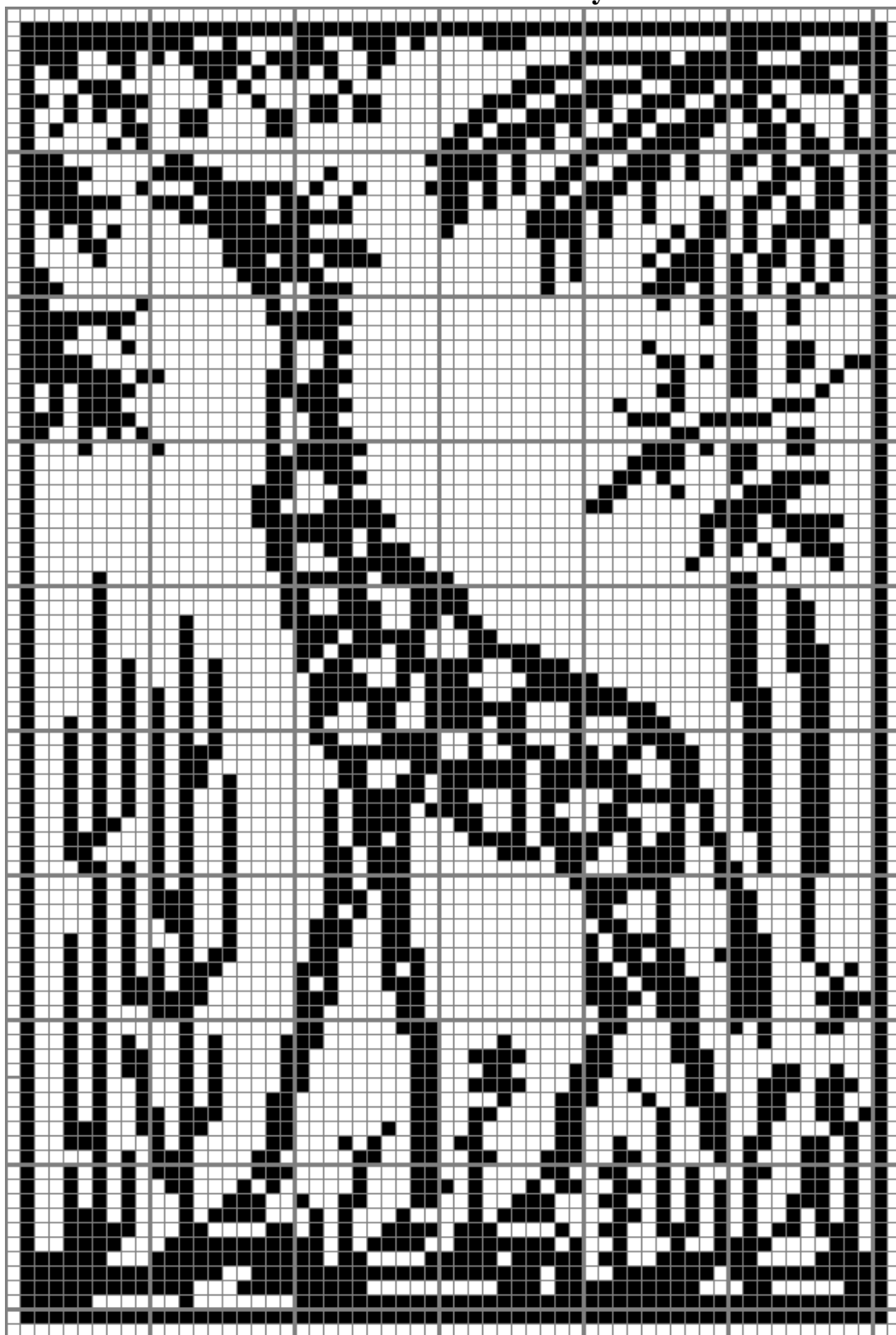
This filet square is used to decorate the corners of a linen luncheon cloth. It could be used for a card table cover or a bureau scarf equally as well. Crochet four squares like the pattern given, gauging the stitches so that there will be six meshes to the inch. Cut a square luncheon cloth or table cover from a piece of linen and baste a very narrow hem all around it. Place the four filet squares at the four corners of the cloth in the position shown in the small sketch and secure them with a buttonhole stitch. Cut the linen away from under the filet squares and work a picot all around the outside edge of the cloth and the squares.



Alice Urquhart Fewell, *Seymour Daily Tribune*, September 8, 1926

### Giraffe Medallion for the Nursery

The design ... is suitable for a crib cover or a pillow for the nursery.

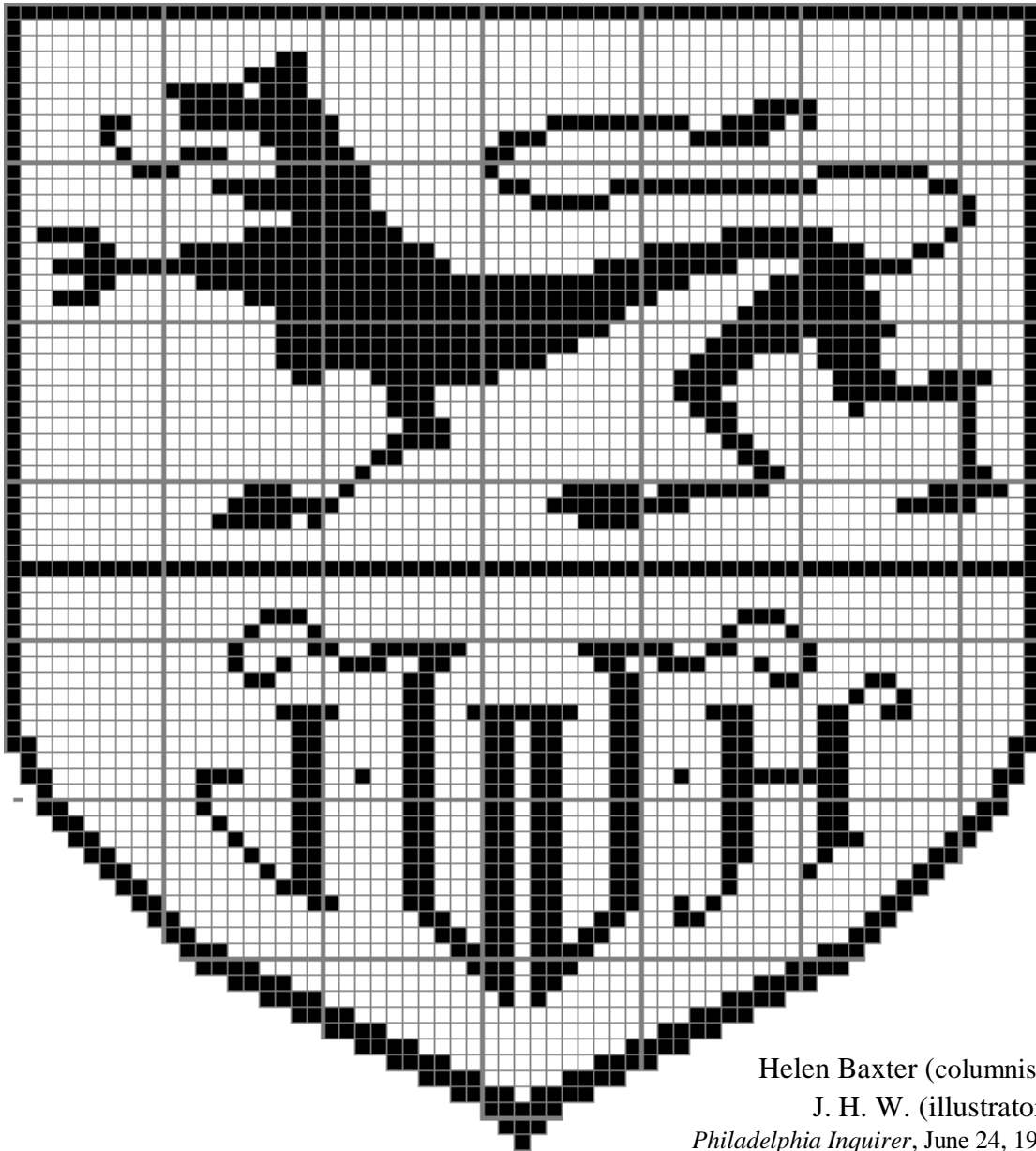


[No designer identified]. *Amarillo Globe*, April 23, 1924 & *Muscatine Journal and News Tribune*, April 4, 1924

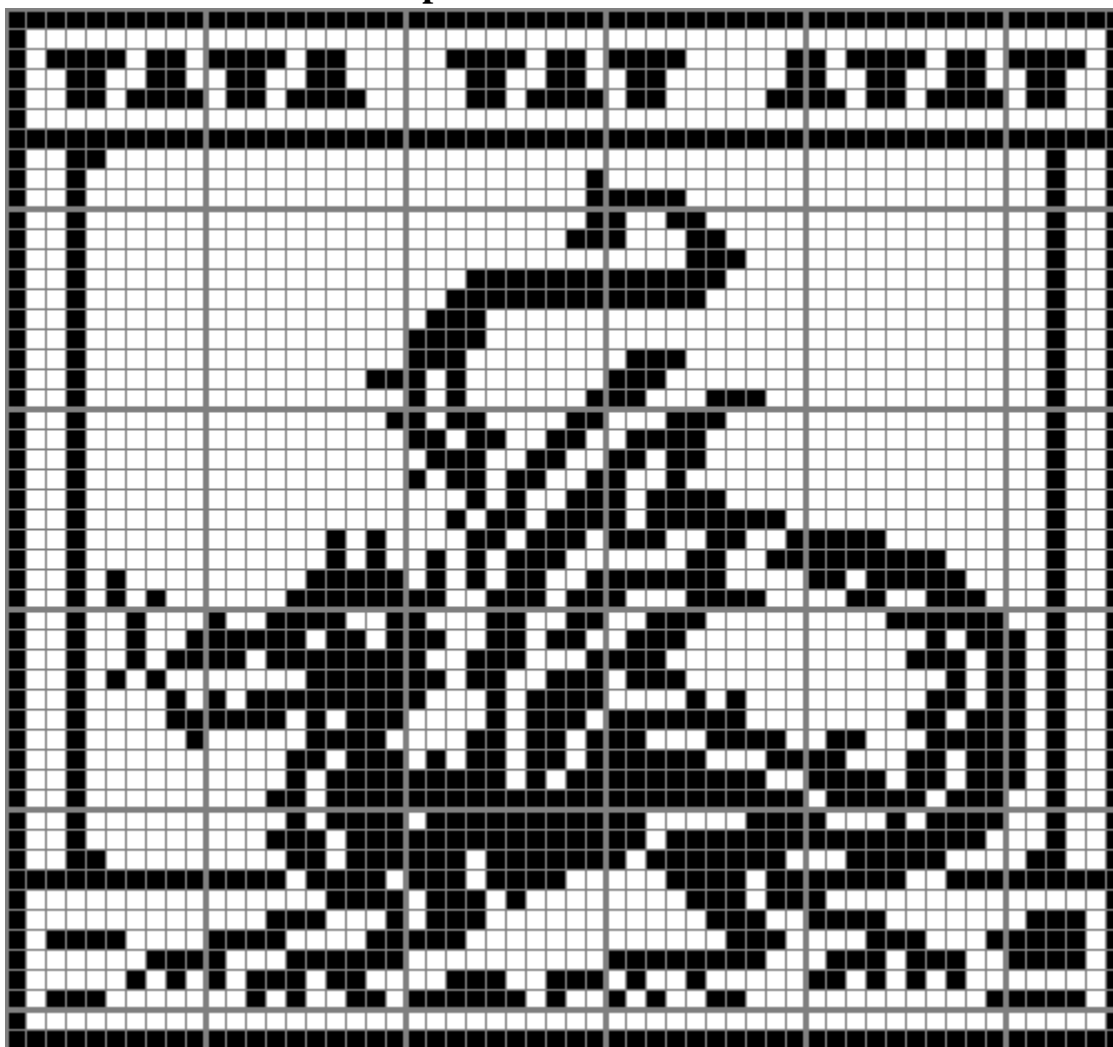
### Heraldic Lion [Elaborate Table Cloth]

In other countries, ... [table clothes] are very plain, with the lace or embroidery in the centre, just where the centrepiece would be, and the remainder of the cloth the plain linen or damask.

There has been a request for a design for [this] type of cloth, and the idea should prove to be a very acceptable one. Plain linen damask may be used, or, indeed, regular heavy linen sheeting. The design is inserted in the centre of the cloth, the filet inserts being alternated with the hand embroidery, as illustrated. Any one of these three [related] triangular squares shown would be good, done in fifty or finer thread and the embroidery heavily padded and worked with fine thread. If the large filet pattern is used with initial, two of them should be inserted in the cloth and embroidery used with them or not, as desired.



Helen Baxter (columnist);  
J. H. W. (illustrator).  
*Philadelphia Inquirer*, June 24, 1917

**Mythical****Captured with a Needle**

This grim dragon, held a prisoner in a filet crochet panel, is very decorative. It may be used for a pillow or chair back doily by combining three of the panels.

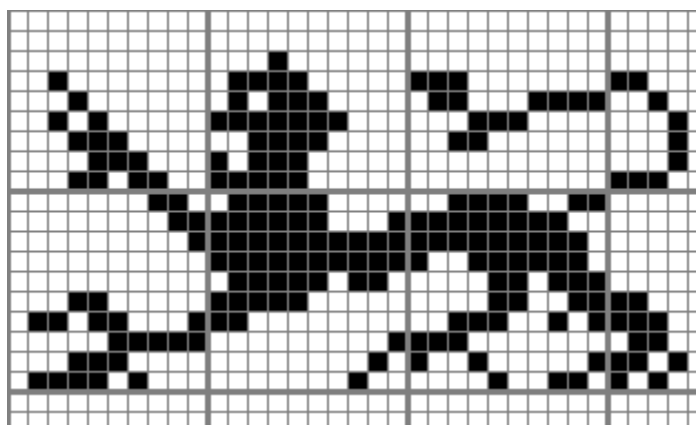
E. S. R.

*New Castle News*, February 6, 1925

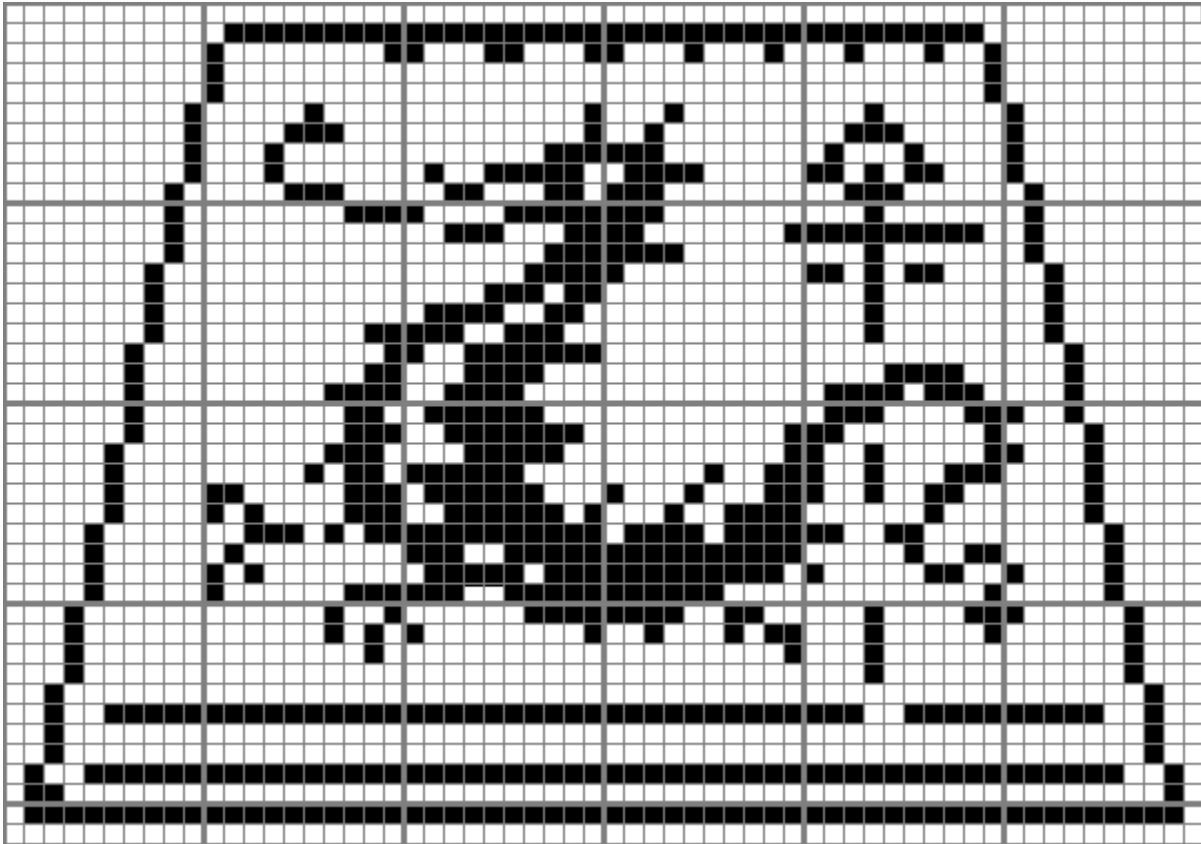
**Dragon in Filet**

W. I. N.

*Boston Sunday Globe*, December 12, 1915



### Dragon Filet Shade for Lamp



Just after the holidays there comes a lull in realm of needlework, for there is usually no incentive. The design published today is to keep your interest going. Mayhap you will receive a little lamp that need just such a shade, if you have not one already.

Although you really have to do is one motif for the shade, making the rest of linen, it would be better to make at least two and, better yet, four sides of filet.

Use seventy thread and an eleven needle. If you have difficulty in getting a frame to fit, you can easily make one of wire and cardboard. Make all non-lace pieces of linen and the weight for bureau covers. Shrink both lace and linen before combining. Put a picot around the edges and line with pale silk.

If you haven't use for such a shade, save the pattern anyhow. The motif is a style that is suitable for almost any variety of household linen in either filet or cross stitch.

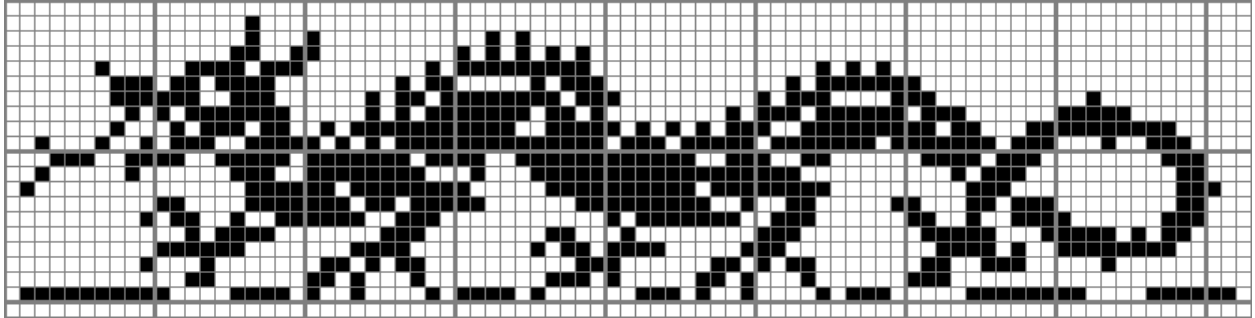
Helen Baxter (text) & JWM (illustrator). *Philadelphia Inquirer*, December 24, 1922

### A Dragon in Filet Crochet for Your Front Door Panel.



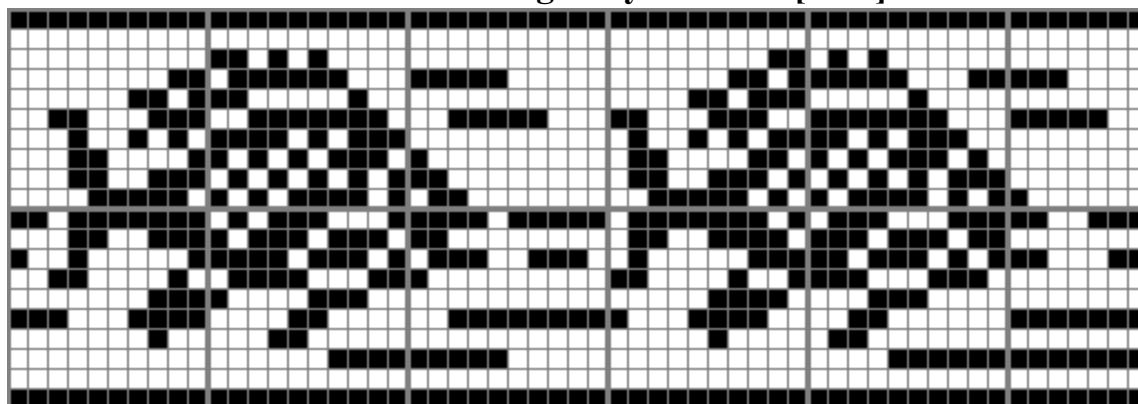
[No designer identified]. *Dubuque Times Journal*, April 17, 1924; *Hammond Lake County Times*, May 3, 1928; *Santa Ana Daily Evening Register*, December 16, 1927; *Telegraph-Courier*, July 24, 1924

### A Wonderful Chinese Dragon in Filet Crochet



The Chinese design on this page is nice for card table covers if you play mah jong or for ordinary table covers. Crochet the dragon in lacquer red. Make four duplicates of the pattern and stitch them on the sides of a black square or rectangular cove. The cover should have a binding of red and finished at the corners with Chinese tassels.

*Muscatine Journal and News Tribune*, April 24, 1924

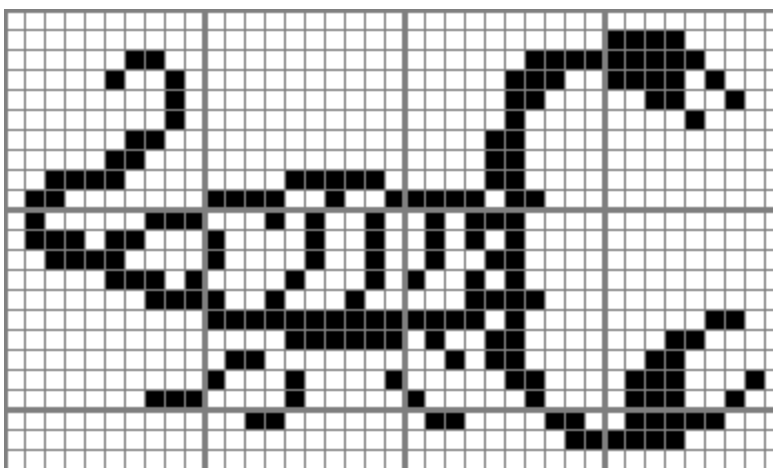
**Animals – Sea Creatures****Here's Something Very Unusual [Fish]**

These quaint pieces of filet crochet designs may also be adapted to cross stitch with a very little figuring.

[No designer identified]. *Muscatine Journal and News Tribune*, November 5, 1924

**When Decorations Are of  
Filet [Lobster]**

Needle women are beginning to appreciate what wonderful things a tiny bit of filet crochet can do to an otherwise commonplace article. Just one little motif makes a slumber pillow or a bib and really the work goes so quickly that it seems to have taken no time at all.



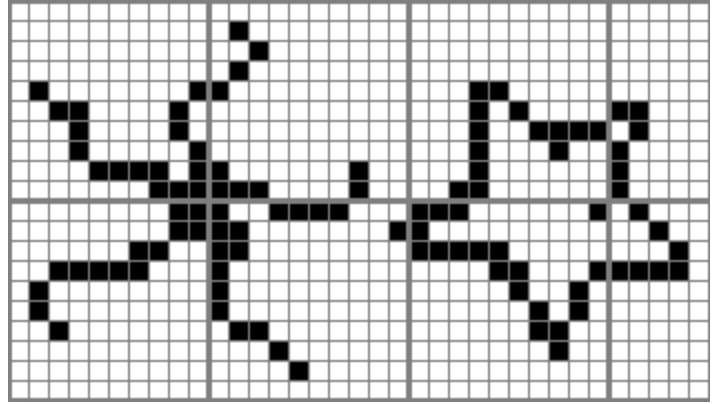
The ideas on today's page will find use in many odd places. The fish and birds, any one of them would be very interesting to a child if crocheted and inserted his white linen bib. Or if done in very heavy thread, almost a cord, they could be made into insertion for a Turkish towel. The other units could be done rather fine thread and repeated for the border on table scarf or linen towel. The little chick would be just the right size to have framed and used as a pin tray or a tray for the water or medicine glass in the nursery. The designs could be carried out in cross stitch, too, and applied to all sorts of things in the nursery.

Helen Baxter. *Philadelphia Inquirer*, November 4, 1917



### When Decorations Are of Filet [Starfishes]

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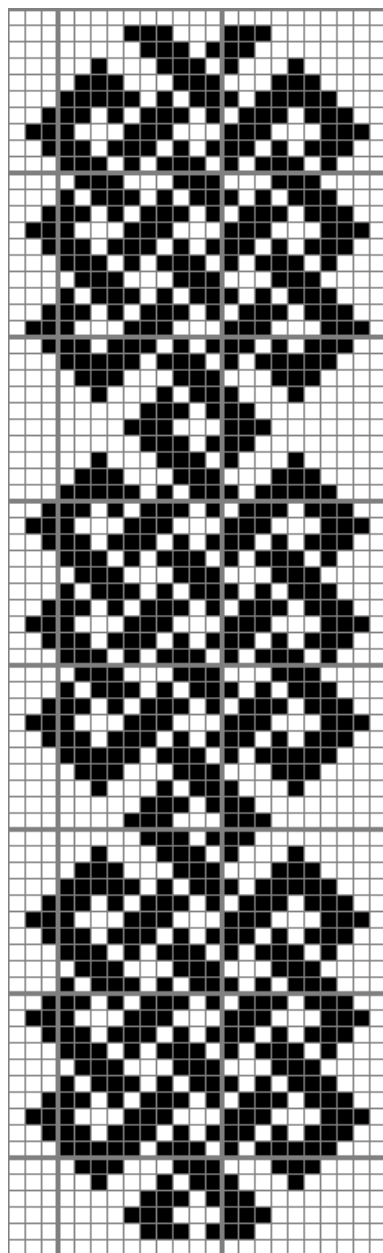
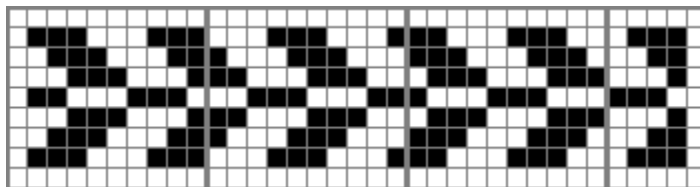
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Helen Baxter. *Philadelphia Inquirer*, November 4, 1917

## **Bands, Borders, Edgings, Insertions**

## Beautiful Cross-Stitch Designs for Sofa Pillows, Collars, Table Covers etc.

*Boston Sunday Globe,*  
January 31, 1904

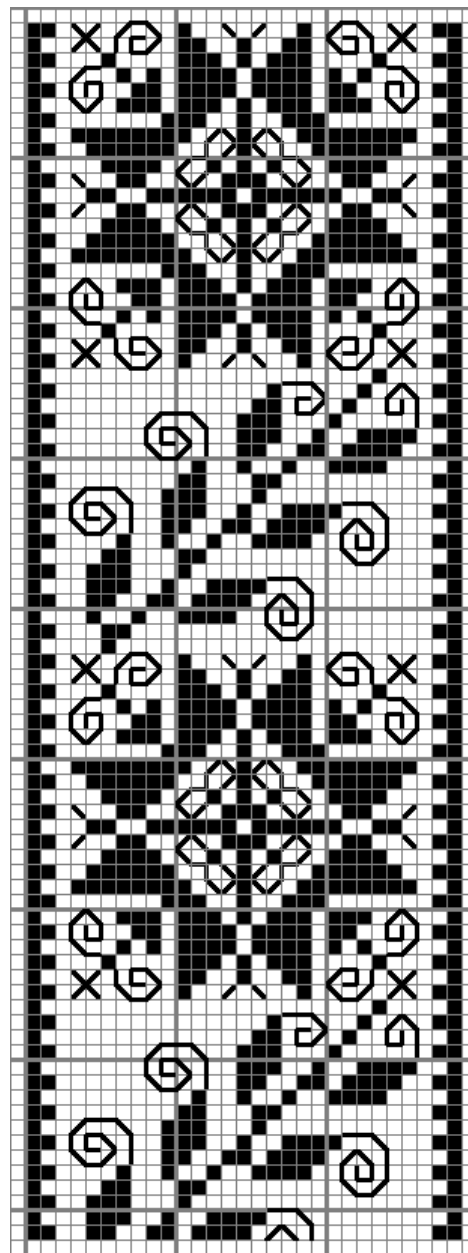


← [t],      ↑ [k],      [f] →

Dear Globe Sisters:

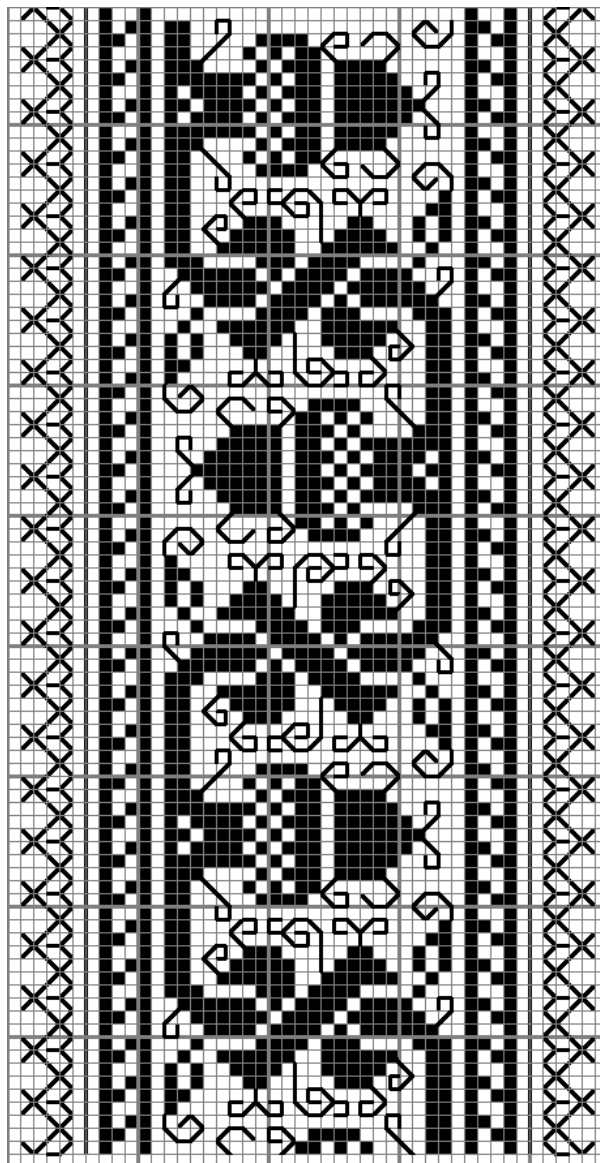
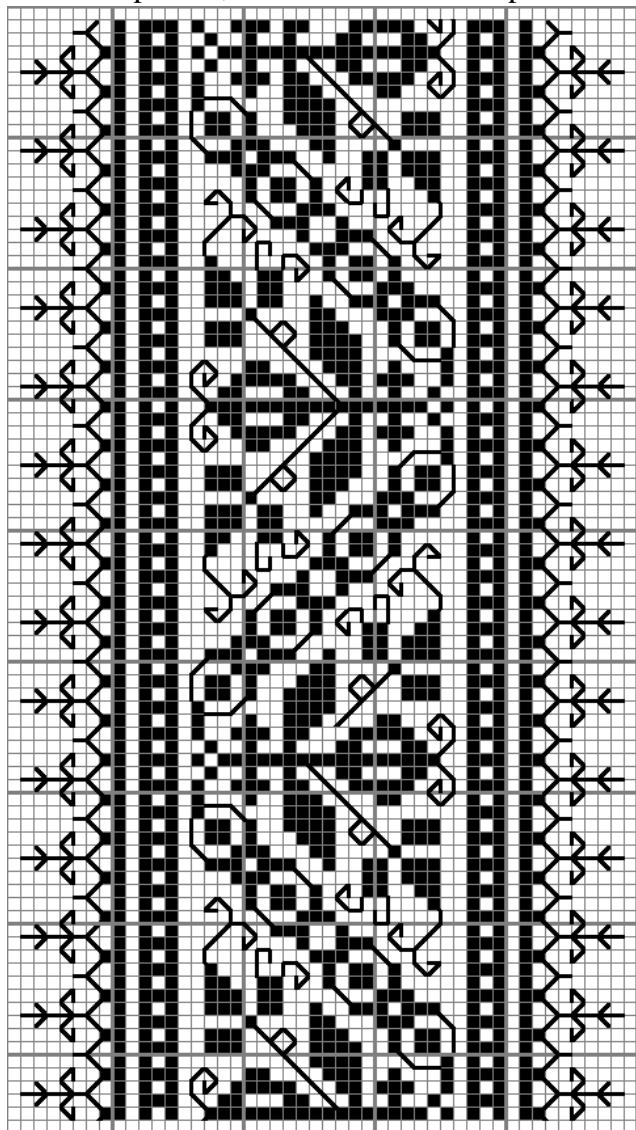
Seeing several requests for patterns of cross stitch, I send a few, hoping they are what is wanted. I have some more and shall be very happy to send them. I enjoy this delightful column, some of the letters appeal so strongly to me, and have often felt tempted to write, but felt there were so many more able writers, so held back, a silent admirer of this wonderful department. But it does not seem fair to receive so much without helping when we can, especially when the editor is so kind and patient, and invited all to help. That he has the grateful thanks of hundreds of busy workers is undoubted, and although I have been a housekeeper for many years, and have brought up a family of three, I am always learning something from the *Globe*, as I am sure is the case with all the readers. It is the greatest educator I have ever read.

Patience.



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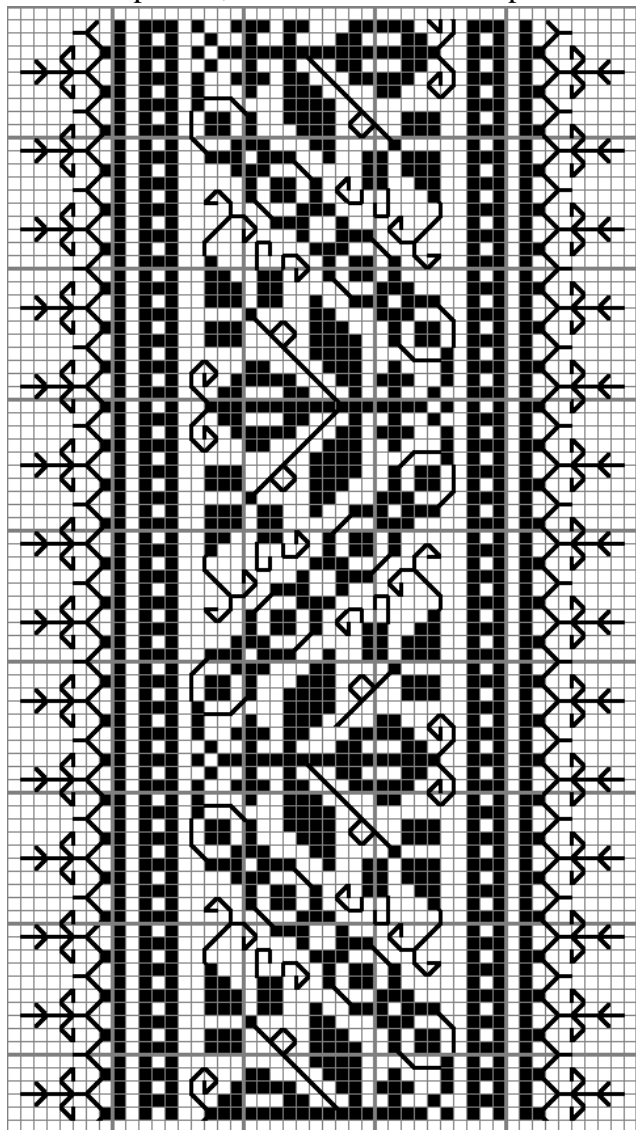
*Boston Sunday Globe*, January 31, 1904

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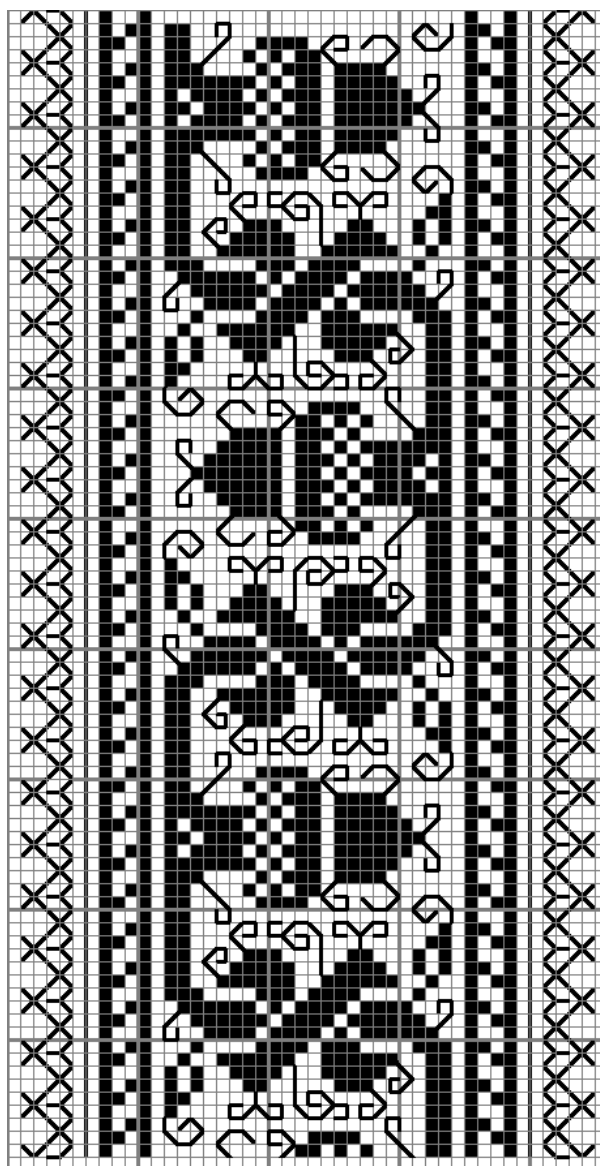
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[n]



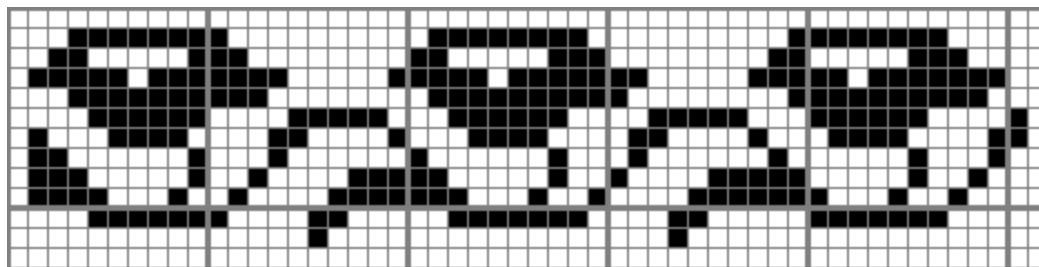
has the grateful thanks of hundreds of busy workers is undoubted, and although I have been a housekeeper for many years, and have brought up a family of three, I am always learning something from the Globe, as I am sure is the case with all the readers. It is the greatest educator I have ever read.

Patience.

*Boston Sunday Globe*, January 31, 1904

[u]

**Beautiful  
Cross-Stitch  
Designs for  
Sofa  
Pillows,  
Collars,  
Table  
Covers etc.**



[q↑; p→]

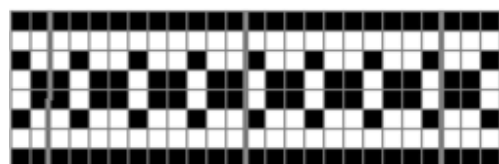
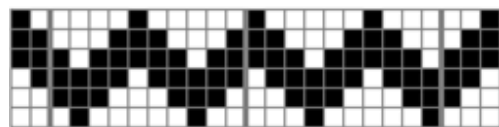
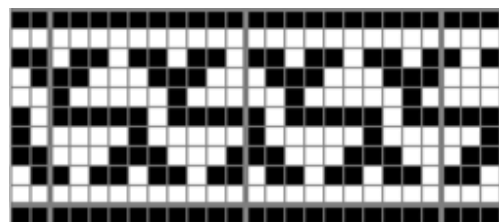
Dear Globe Sisters:

Seeing several requests for patterns of cross stitch, I send a few, hoping they are what is wanted. I have some more and shall be very happy to send them. I enjoy this delightful column, some of the letters appeal so strongly to me, and have often felt tempted to write, but felt there were so many more able writers, so held back, a silent admirer of this wonderful [Household] department. But it does not seem fair to receive so much without helping when we can, especially when the editor is so kind and patient, and invited all to help. That he has the grateful thanks of hundreds of busy workers is undoubted, and although I have been a housekeeper for many years, and have brought up a family of three, I am always learning something from the Globe, as I am sure is the case with all the readers. It is the greatest educator I have ever read.

Patience. *Boston Sunday Globe*, January 31, 1904

**Cross Stitch For “Ida”**

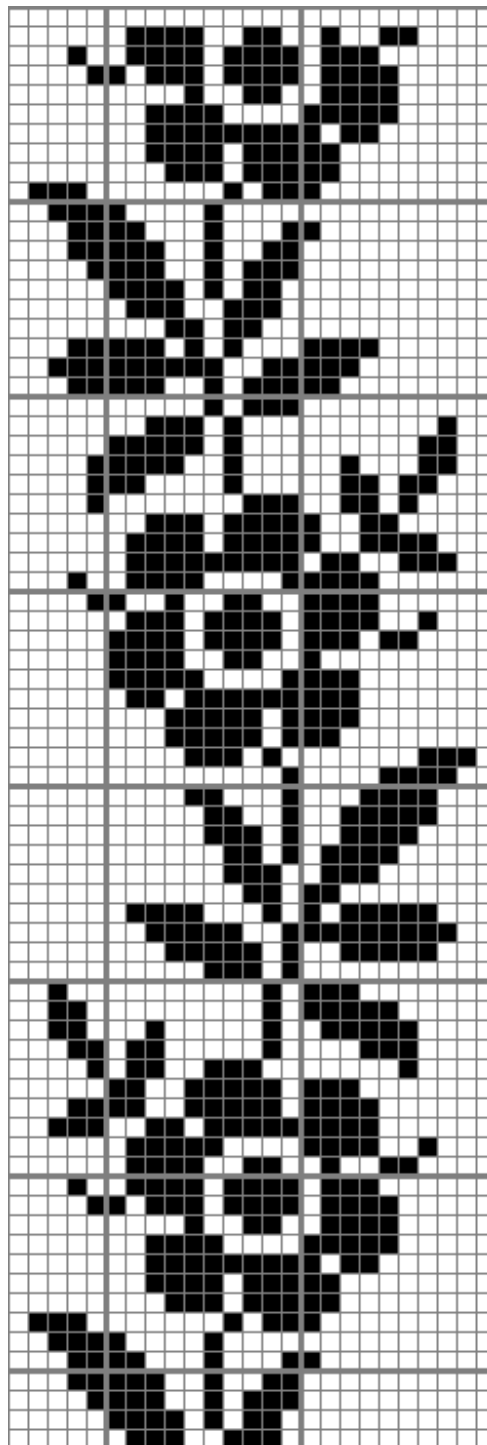
For Ida – Saw your request for cross-stitch patterns to

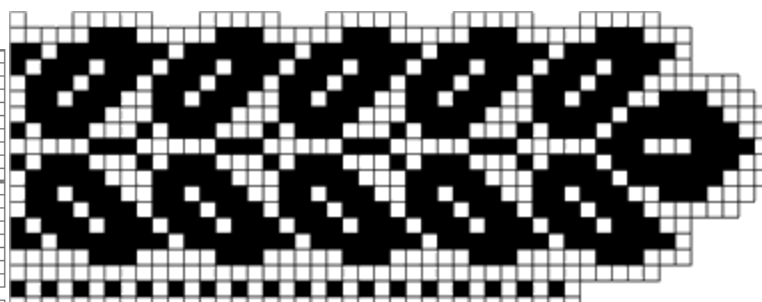
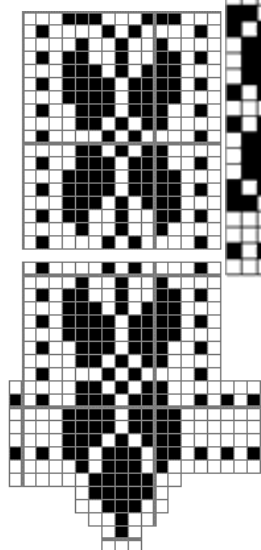
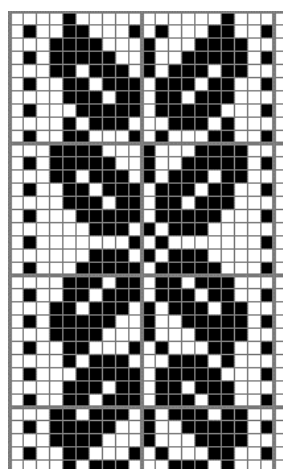


Annette J., and although I am not that individual I venture to send you some of mine. Have more elaborate ones if these meet your approval.

Mrs J. H. S.

*Boston Sunday  
Globe*, February  
24, 1901





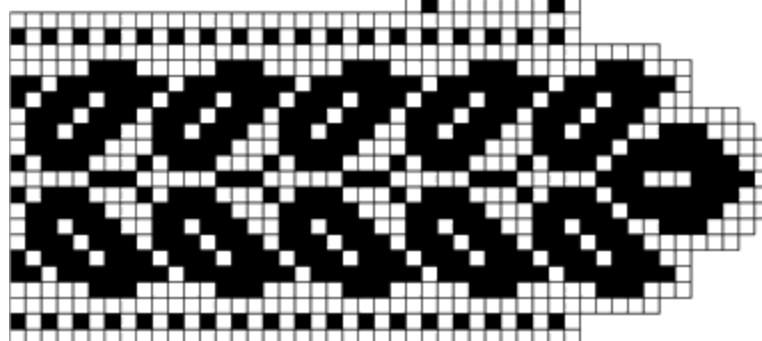
### Bedspread and Lace Insertion

This block pattern forms one of the most attractive bedspreads. The number of stripes of insertion vary according to the width of spread.

Edith M.  
Owen

*Greensboro  
Daily News,*  
June 22, 1919;  
*Seymour Daily  
Republican,*  
July 3, 1919

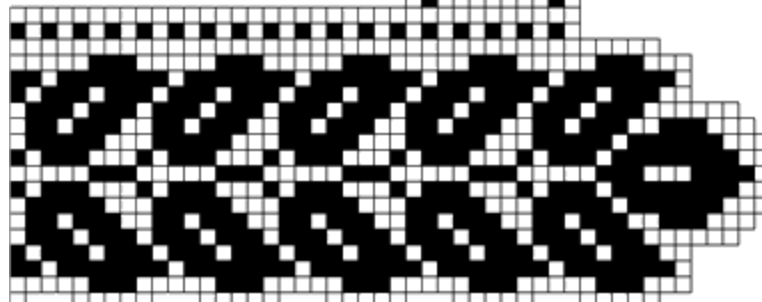
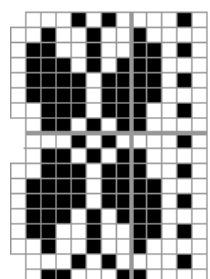
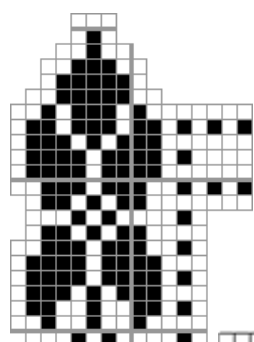
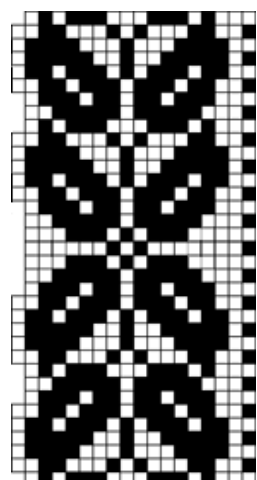
When carpet warp used for the crocheting is combined with unbleached cotton, the effect is very pleasing. The stripes are crocheted first and then connected with the narrow filet bands. These bands may be repeated a number of times between the insertion if desired. The edges are finished with a single crochet and picot edge



### Scarf

[The scarf] has here two edges of lace with one central strip of insertion.

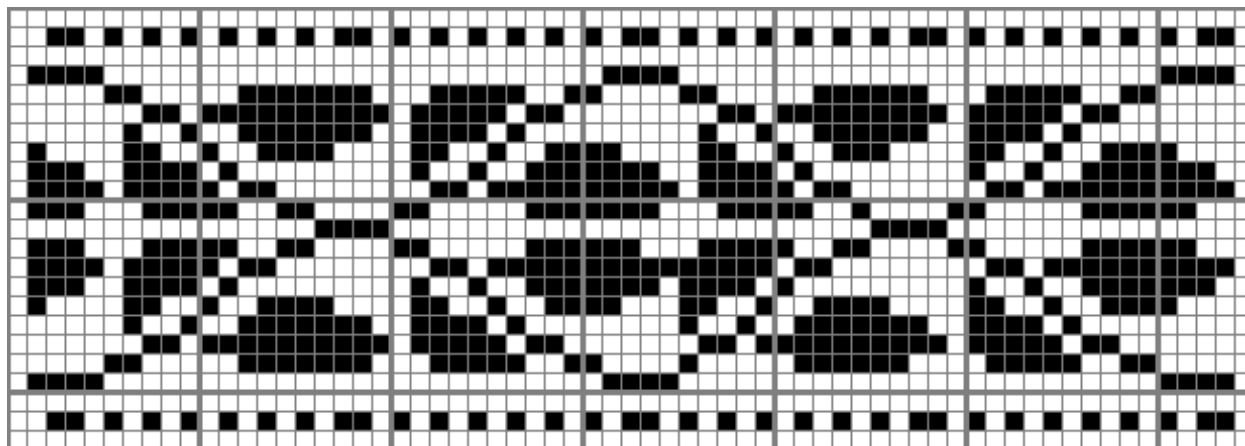
*Greensboro Daily News*  
June 29, 1919; *Seymour  
Daily Republican* July 10,  
1919



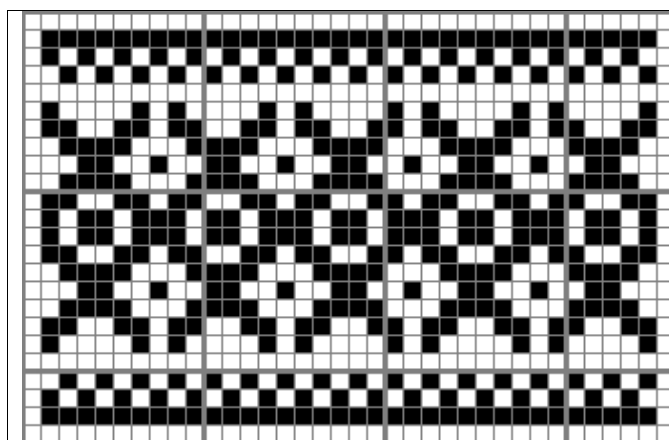
## Bedsread Insertion

The most attractive bedspreads are made of unbleached carpet warp in filet crochet combined with unbleached cotton. This pattern is suitable for the entire set. The insertion extends through the center of the scarfs, pillows, chairbacks, and bolser with the ends finished with fringe.

Edith M. Owen. *Portsmouth Times*, June 13, 1920



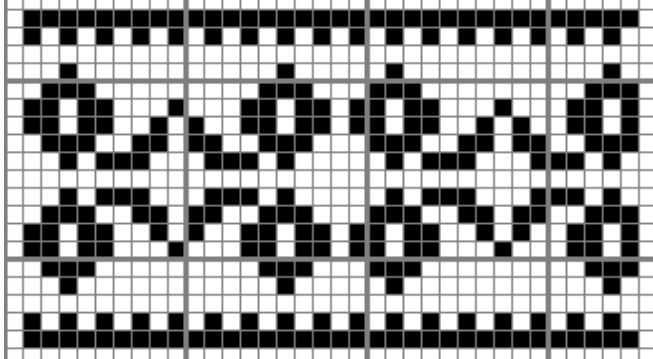
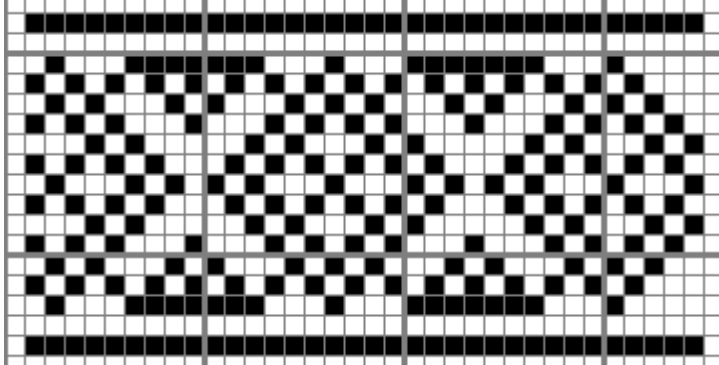
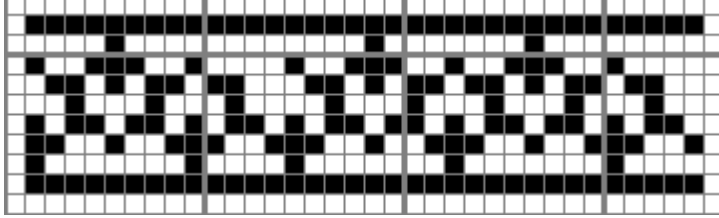
## Border: Cross Stitch (Irregular feature)

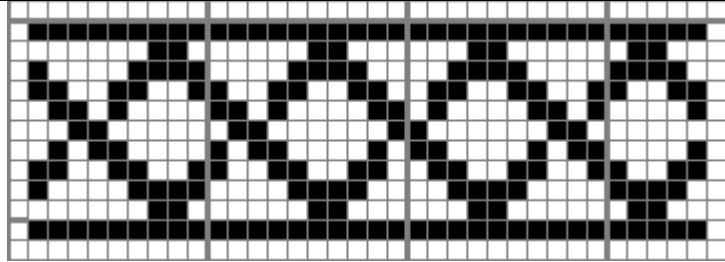


A very pretty border this, worked entirely in cross stitch. It is suitable for ornamenting various articles such as linen or canvas tablecovers, towel covers, sideboard or dinner waggon cloths, etc. and may be worked with mercerized cotton, flax thread, or washing silk as preferred.

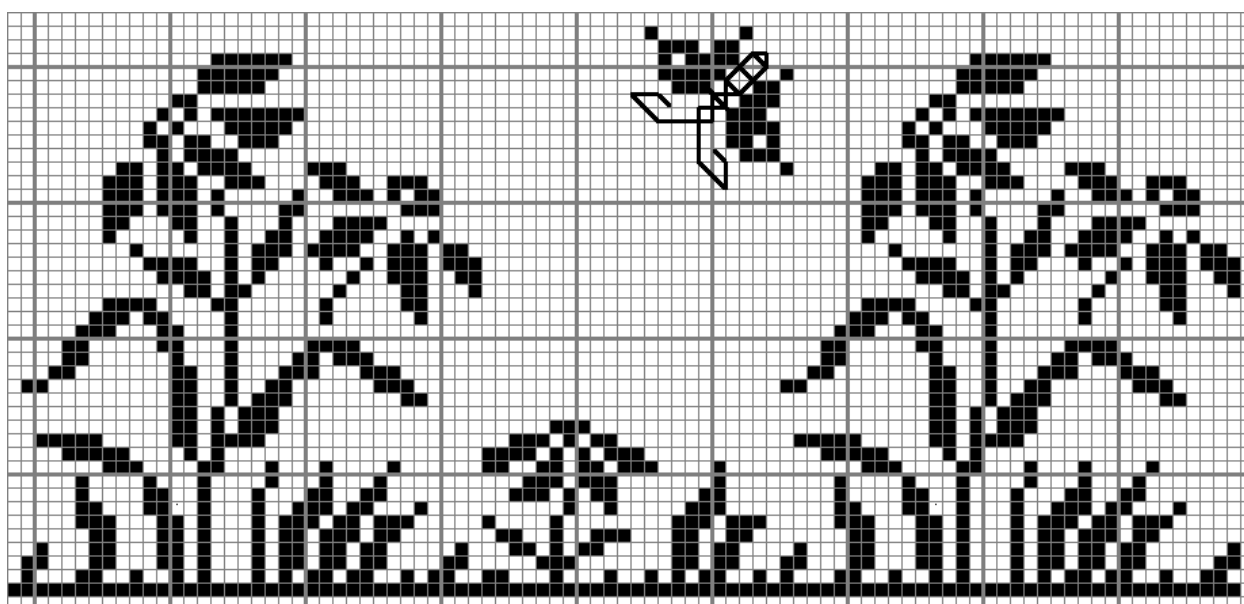
*Ada Evening News* October 20, 1906; *Brush Tribune*, October 12, 1906; *Christian County Republican*, October 18, 1906; *Colfax Chronicle*, November 24, 1906; *Columbus Journal*, September 2, 1908; *Coalville Times*, October 19, 1906; *Cook County Herald*, November 10, 1906; *Defiance Express*, October 17, 1906; *Eagle Valley Enterprise*, October 12, 1906; *Grand Rapids Tribune* October 17, 1906; *Ironton Iron County Register*, October 18, 1906; *Jasper Herald*, October 19, 1906; *Mentone Tri County Gazette*, October 11, 1906; *Monon News*, October 12, 1906; *Mountain Home Republican*, November 6 & 13, 1906; *Owensville New Echo*, November 2, 1906; *Pulaski County Democrat*, October 19, 1906; *Rising Son*, October 11, 1906; *Sedalia Democrat Sentinel*, January 24, 1907; *Sycamore True Republican*, October 13, 1906; *Union Franklin County Tribune*, October 19, 1906; *Walnut Grove Tribune*, October 17, 1906.



	<p>An effective border in cross stitch for working on the ends of towels, sideboard clothes, etc. is shown here. It may be worked in two or three colors with flax thread, mercerized cotton, or silk.</p>
<p><i>Chickasha Daily Express</i>, September 14, 1908; <i>Colorado Statesman</i>, September 5, 1908; <i>Columbus Journal</i>, September 2, 1908; <i>Castle Rock Record Journal of Douglas</i>, September 4, 1908; <i>Crawford Mirror</i>, September 3, 1908; <i>Farmington Enterprise</i>, October 9, 1908; <i>Hamburg Reporter</i>, September 4, 1908; <i>Galveston Opera Glass</i>, September 5, 1908; <i>Hot Sulphur Springs Middle Park Times</i>, September 4, 1908; <i>Goshen Daily Democrat</i>, September 9, 1908; <i>Gunnison News Champion</i>, September 4, 1908; <i>Hamburg Reporter</i>, September 4, 1908; <i>Julesburg Grit Advocate</i>, September 4, 1908; <i>Lamar Register</i>, September 2, 1908; <i>Middle Park Times</i>, September 4, 1908; <i>Monmouth Morning Gazette</i>, September 14, 1908; <i>Pulaski County Democrat</i>, September 11, 1908; <i>Saint Tammany Farmer</i>, September 19, 1908; <i>State Herald</i>, September 4, 1908; <i>Steelville Crawford Mirror</i>, September 3, 1908; <i>Stromsburg Headlight</i>, September 3, 1908; <i>Sullivan Sentinel</i>, September 1, 1908; <i>Summit County Journal</i>, September 5, 1908; <i>Tupelo Journal</i>, September 4, 1908; <i>Upland Monitor</i>, September 24, 1908; <i>Utah County Democrat</i>, September 12, 1908; <i>Wayne County Journal</i>, September 17, 1908; <i>Wray Gazette</i>, September 4, 1908; <i>Yuma Pioneer</i>, September 4, 1908.</p>	
	<p>There are so many purposes for which this border will come in useful that it is not possible to enumerate them. It may be worked with Perl Lusta embroidery, silk or wool, according to the purpose for which it is needed, or the foundation worked upon.</p>
<p><i>Attica Daily Ledger</i>, February 20 1907; <i>Audubon Republican</i>, February 7, 1907; <i>Current Wave</i>, March 21, 1907; <i>Danville Republican</i>, February 7 &amp; 14, 1907; <i>Defiance Express</i>, February 14 1907; <i>Farmington Times</i>, February 8, 1907; <i>Greenville Journal</i>, January 3, 1907; <i>Mar 22 1907</i>; <i>Goshen Daily Democrat</i>, February 11 1907; <i>Jasper Weekly Courier</i>, February 8, 1907; <i>Montpelier Examiner</i>, February 22, 1907; <i>Owensville New Echo</i>, March 1, 1907; <i>Princeton Bureau County Tribune</i>, February 8, 1907; <i>Silver Messenger</i>, April 9, 1907; <i>St. Tammany Farmer</i>, January 12, 1907.</p>	
	<p>This simple little pattern will come in for a variety of purposes either used by itself or with other and wider designs. It is all in cross stitch, and may be worked in one or more colors, as preferred.</p>
<p><i>Bryan Morning Eagle</i>, January 26, 1907; <i>Chickasha Daily Express</i>, March 16, 1907; <i>Choteau Acantha</i>, February 7, 1907; <i>Goshen Daily Democrat</i>, January 28, 1907; <i>Green River Star</i>, Mar 8, 1907; <i>Hamilton Farmer's Advocate</i>, January 31, 1907; <i>Montpelier Examiner</i>, February 8, 1907; <i>Silver Messenger</i>, March 26, 1907; <i>Waterbury Evening Democrat</i>, January 17, 1907; <i>Wibaux Pioneer</i>, January 31, 1907.</p>	

	<p>A simple, effective border this that may be used for ornamenting a variety of articles, such as towel ends, dresser cloths, sideboard cloths, etc., ingrain cotton being used according to the foundation to be ornamented.</p>
<p><i>Castle Rock Record Journal of Douglas</i>, September 4, 1908; <i>Greenville Journal</i>, January 3, 1907; <i>Eagle Valley Enterprise</i>, December 28, 1906; <i>Hot Sulphur Springs Middle Park Times</i>, September 4, 1908; <i>Perry Daily Chief</i>, January 9, 1907; <i>St. Tammany Farmer</i>, January 12, 1907.</p>	

### Border Design in the Cross Stitch Embroidery



The great advantage of a cross stitch design is that it may be enlarged or diminished at will by choosing small or large meshed material when working. Also, each stitch may be worked over a square of four threads instead of one; this will make it double its size. Scrim, linen etamine or canvas may be used for the working of this design. If used for a box cover or a bag of plain linen its size, as here published, would be appropriate.

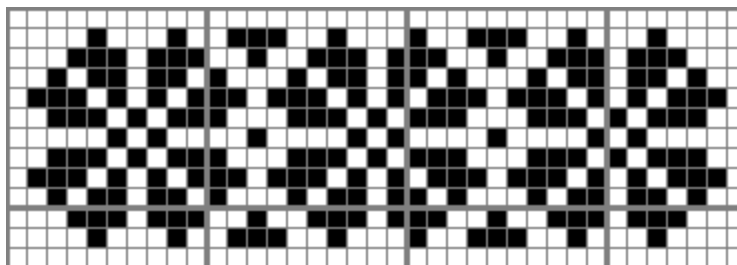
...

As the design is continuous it may be used as a border for curtains, bureau covers, etc. On white, embroider in delft blues; on colored materials work daisies in white with a few stitches of palest gray toward centre; centres in yellow, stems and foliage in green. The size of thread is determined by the size of mesh worked over. Use a blunt needle for working.

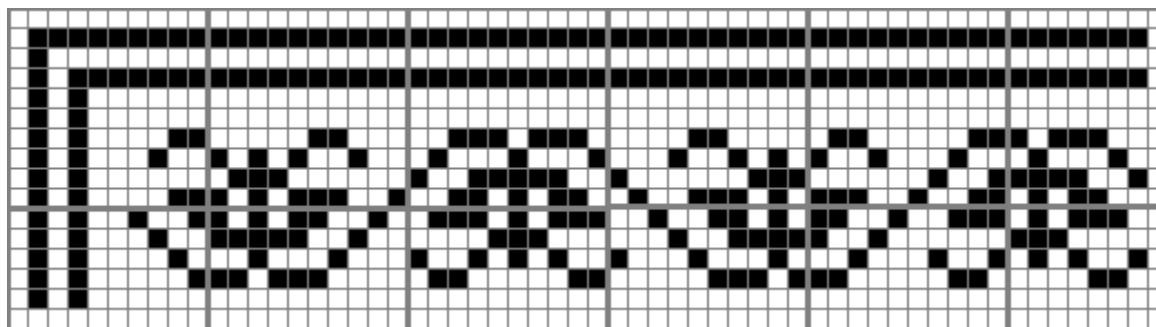
[No designer identified]. *Philadelphia Inquirer*, August 26, 1915.

### Border for Bureau or Buffet Cover

The cross stitch design may be used on a border for dresses, curtains, or scarfs. Use cotton or silk, size to correspond with square to be covered and a large blunt needle.



[No designer identified]. *Philadelphia Inquirer*, February 1, 1912

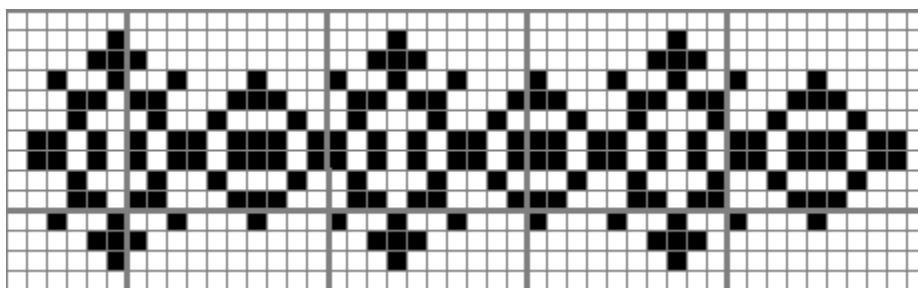


### Border in Cross Stitch

for Lawrence ↑[d]

La Grande Dame [f]→

*Boston Sunday Globe*,  
July 3, 1904

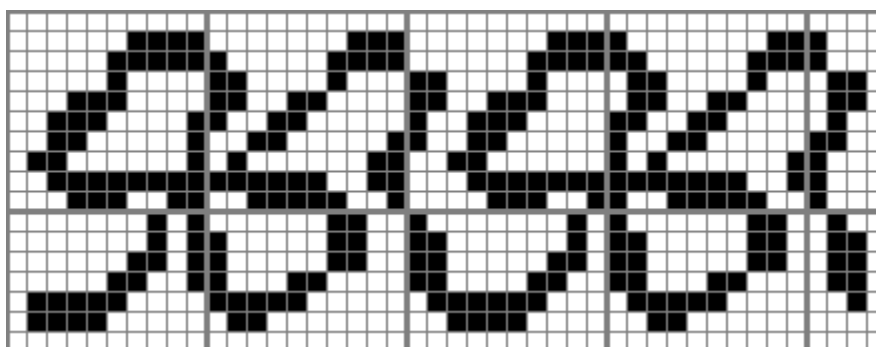


### Bow Knot in Cross Stitch

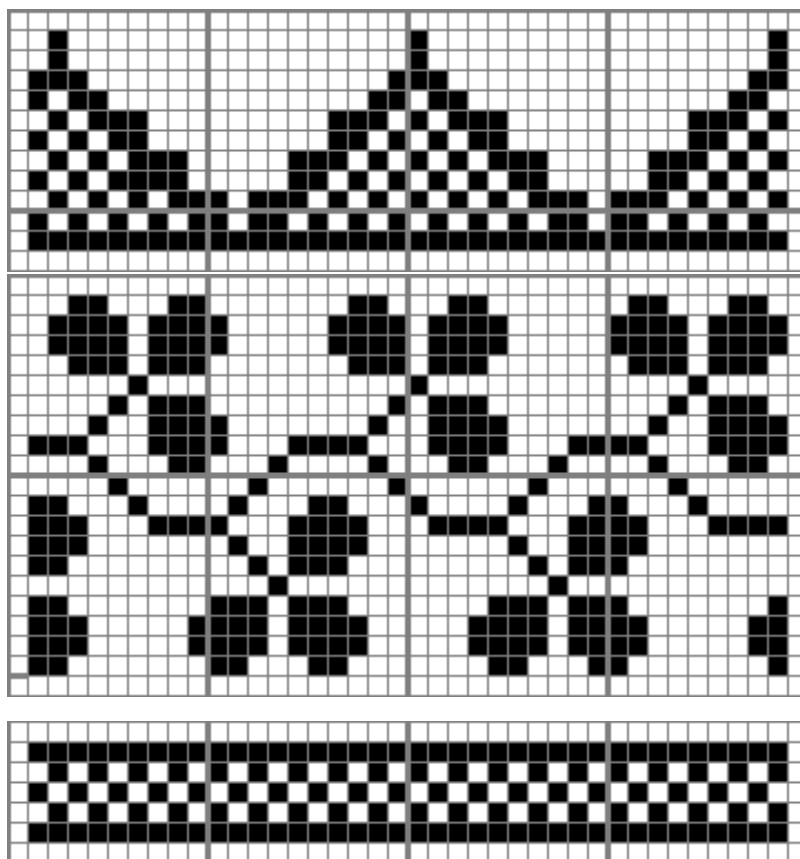
Filene – With this letter I am sending the bowknot pattern in cross-stitch. Hope it is what you wanted. Have some pretty corner designs which I will send if wanted.

Flouncie

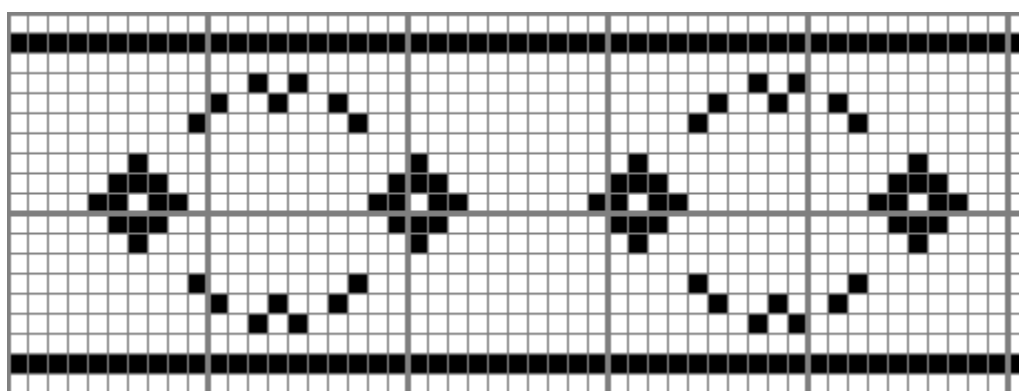
*Boston Daily Globe*, December 18, 1903



By **Mrs H F S** *Boston Daily Globe*, March 20, 1902



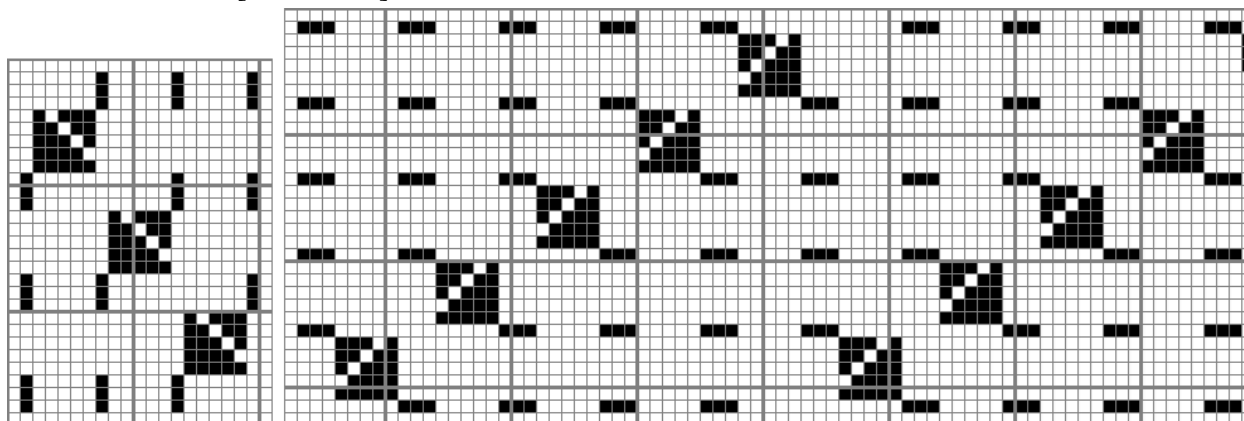
[Nightgown Lace]



It is getting on toward Christmas and needle workers are looking for any ideas for gifts. Underwear is always popular and the new design which has been advanced is meeting with a great welcome. It is a combination of crocheting and embroiders, as shown in the illustration. The embroidery may be entirely solid work, or the flowers may be eyelets and the remainder solid. For the lace use seventy thread. If the plain nightgown without Empire effect is desired, make the lengths shorter.

Helen Baxter. *Philadelphia Inquirer*, November 9, 1919

## Camisole of Filet [Diamonds]



Camisoles, camisoles, Camisoles! That is all one hears nowadays. We used to gaze in astonishment at the very thrifty worker who made camisole tops in filet a year or so ago, and now we have come to it. They certainly are pretty, too, and much more attractive under a thin waist than the flimsy chiffon or silk. And this type wears forever, so the worker feels compensated.

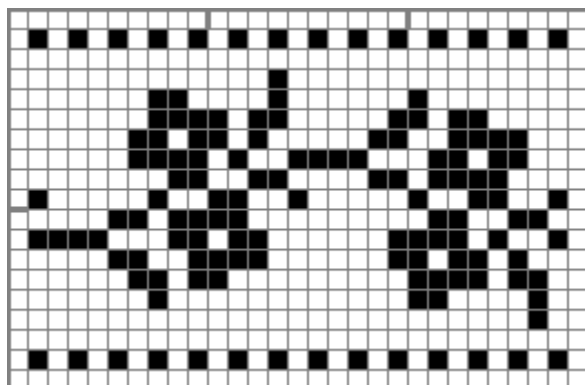
We may be creeping back to the days when princess slips were an essential part of one's wardrobe. At any rate, nowadays one pulls one's petticoat above one's waistband (having the skirt on an elastic), wears a wide band of lace for a camisole, and lets it go at that.

The designs given on today's page are for this new type of camisole. They are made in a straight strip, snapped in front, with filet or ribbon shoulder straps. Fifty thread is none too coarse, with a ten needle.

Of course, these patterns could be used for many other articles, or just this width lace, without being inserted in linen, is now used for a runner on a small table. These are especially pretty if worked in ecru thread and used on a mahogany table.

Helen Baxter (columnist). *Philadelphia Inquirer*, March 24, 1918

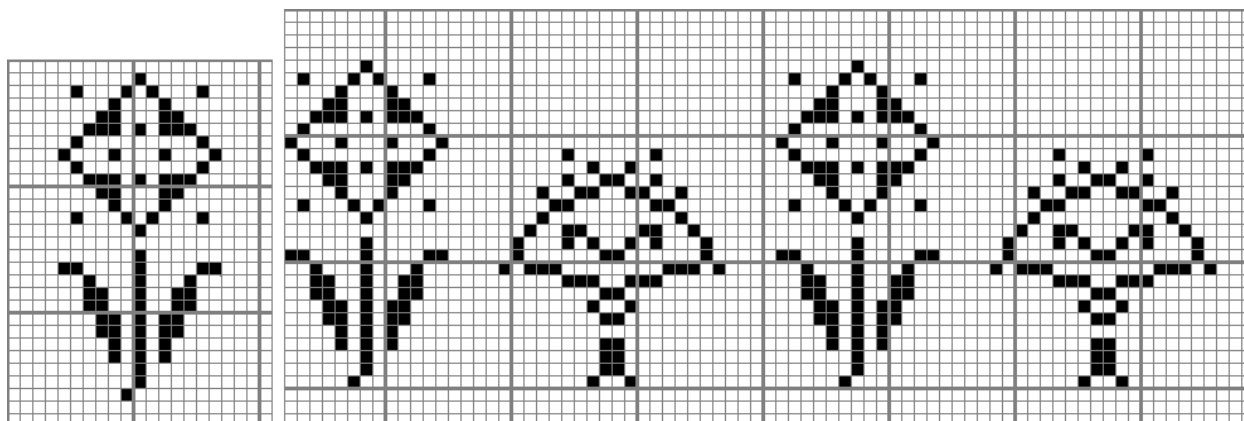
## Crochet Lace in Floral Design



This makes a pretty trimming for aprons, bureau scarfs, etc. The insertion is made by omitting the scallop and any narrow lace may be used if preferred, rather than the one directed here.

La Grande Dame  
*Boston Sunday Globe*, July 2, 1905

## Camisole of Filet [Flowers]



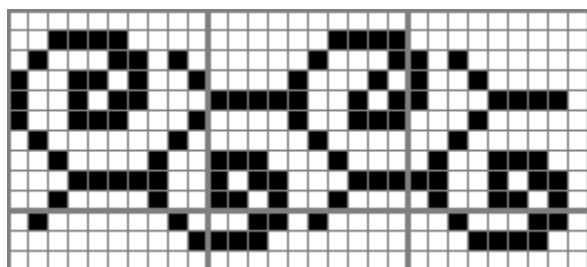
Camisoles, camisoles, Camisoles! That is all one hears nowadays. We used to gaze in astonishment at the very thrifty worker who made camisole tops in filet a year or so ago, and now we have come to it. They certainly are pretty, too, and much more attractive under a thin waist than the flimsy chiffon or silk. And this type wears forever, so the worker feels compensated.

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Helen Baxter (columnist). *Philadelphia Inquirer*, March 24, 1918

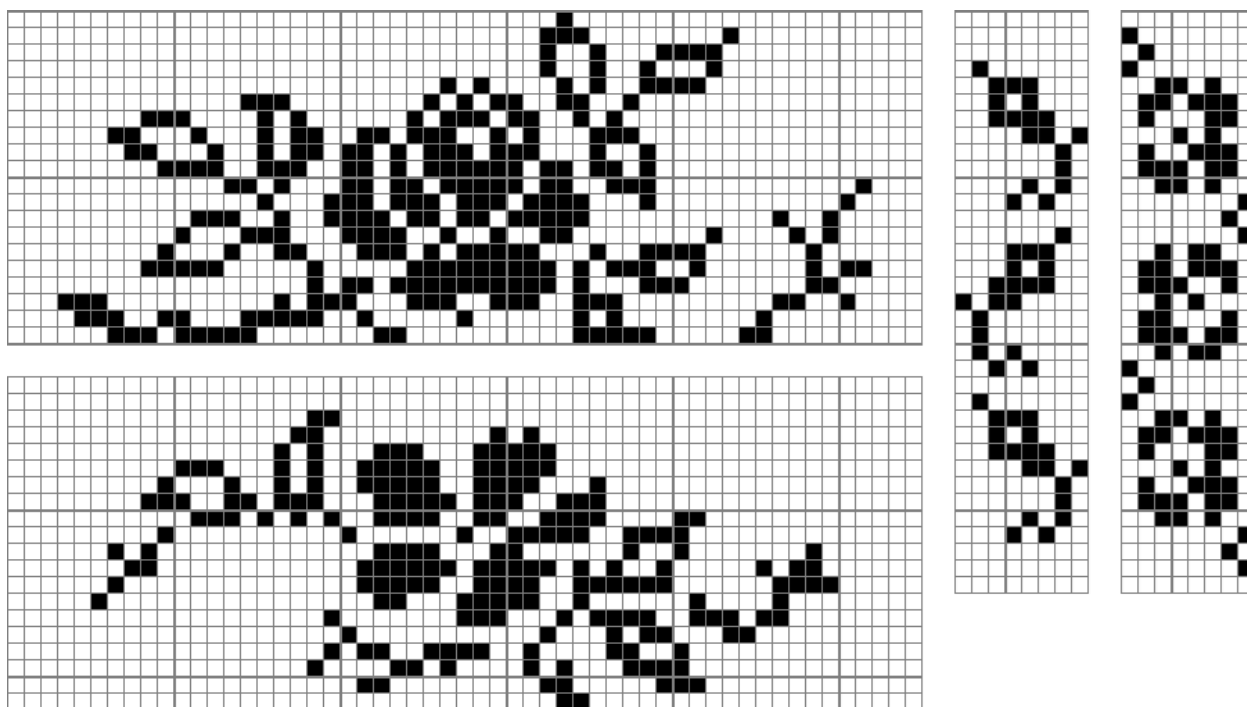


## Crocheted Lace Scroll Design

Send with this, an inserting to match (as well the design in cross stitch for collars) which I think can be easily followed from the illustration. Will send directions if any of the sisters desire it.

La Grande Dame, *Boston Daily Globe*, Mar 21, 1904

### Camisole Yoke in Filet



A camisole yoke looks like a great deal of work, but when one takes into consideration that it wears practically forever, one feels amply repaid for the work involved. And, indeed, there is certainly nothing showier under thin waists than filet crochet.

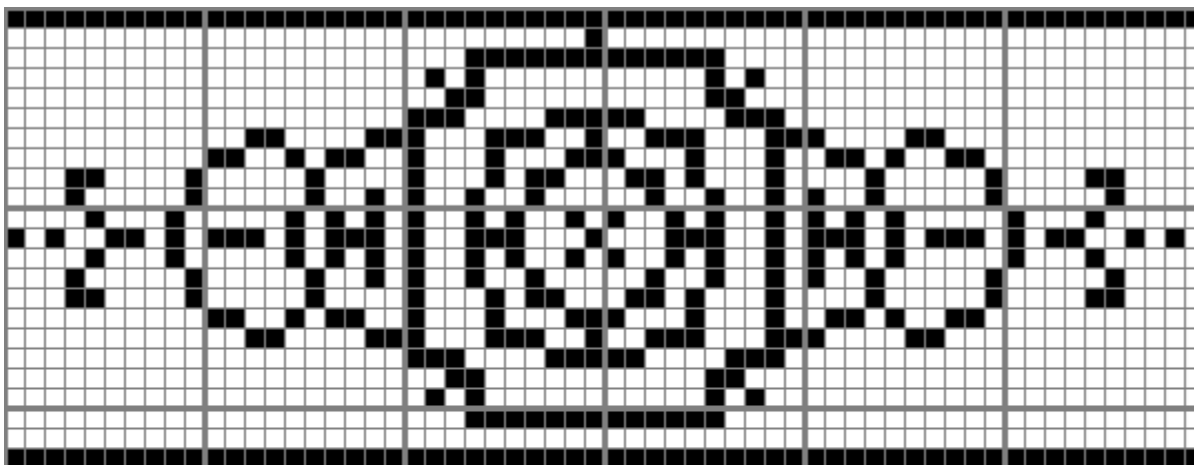
The designs on today's page were requested probably because the workers realized that there that there is nothing showier than roses. The wild rose is more uncommon and desirable for that reason.

The motif may be repeated one after the other until the desired length is attained, but the prettiest way is to use two of the units for the front of the yoke and one or two, as desired, for the back. If the latter method is to be pursued, one of the unites should be completely finished and then measured off on an old yoke and the space approximated that is to be filled in before the next unit is begun. This will ensure the motifs coming in the correct place and not under the arms or to one side of the back.

Some of the designs have the shoulder straps made in one with the yoke but this is a great deal more work, and one is not at all sure that the straps will come in the right place in the end.

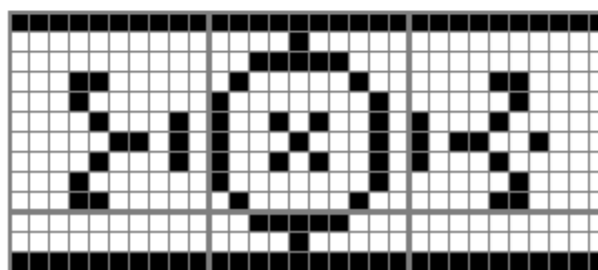
If fifty or seventy thread is used for these designs the yoke will be about two inches or less wide. But most workers use thirty thread as the filet goes more quickly and the yoke is then about three inches wide, which gives a lacier appearance when the waist is own over and incidentally requires less material, which is quite an item when satin is used for the bottom.

Helen Baxter (columnist) and Jeanette H. Wetherald (illustrator),  
*Philadelphia Inquirer*, March 25, 1917



### Camisole Yoke in Filet

The wise persons are making some of their Christmas presents now, realizing that when vacations are over housecleaning time comes, and with it the fall sewing and then what seem like the next is Christmas. The pattern given today would make a very welcome gift, with or without the bottom part of the camisole or slip. Be

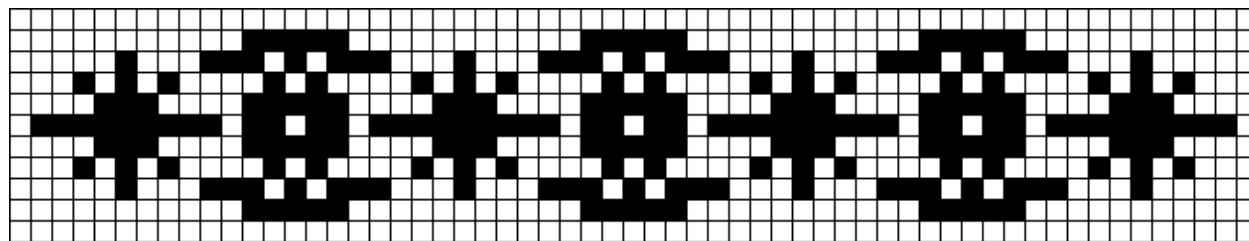


sure, however, that you make it the proper size for recipient and not any size that pleases you, so that the person to whom it is given can neither use it herself nor find anyone whom it fit.

A little gift, that means much, is shoulder straps of filet crochet. So many of the brought knitted shirts now have tape shoulder straps, which give practically no support and soon break. In this case the crocheted ones are fine, for they look well and although extra work are in the end a great deal cheaper than ribbon straps, which must constantly be renewed. So a pair or two of the crocheted straps would be most welcome as a gift.

Helen Baxter. *Philadelphia Inquirer*, August 7, 1921

### Cross Stitch Design for Belt or Collar [2]



A collar, belt, or shirt waist may be decorated in the cross-stitch pattern with good effect. All the stitches which slant in one direction should be worked first, then crossed by those slanting the other way, working from left to right. Mercerized cotton No. 16 may be used.

*Evening Journal*, January 24, 1912; *Washington Herald*, February 9, 1912

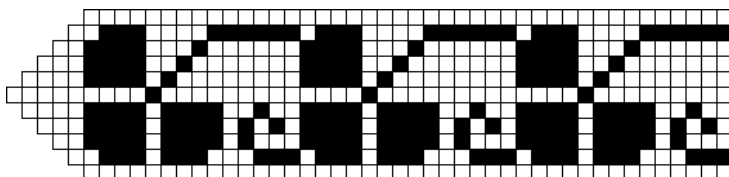


### Camisole Yoke

This clover yoke is very attractive and pretty for the finishing of the camisole. The lower straps are crocheted first and then the straps which sit on top of the shoulders in pretty bows. Crochet cotton No. 70 is used.

Edith M. Owen

*Portsmouth-Times*, May 30, 1920



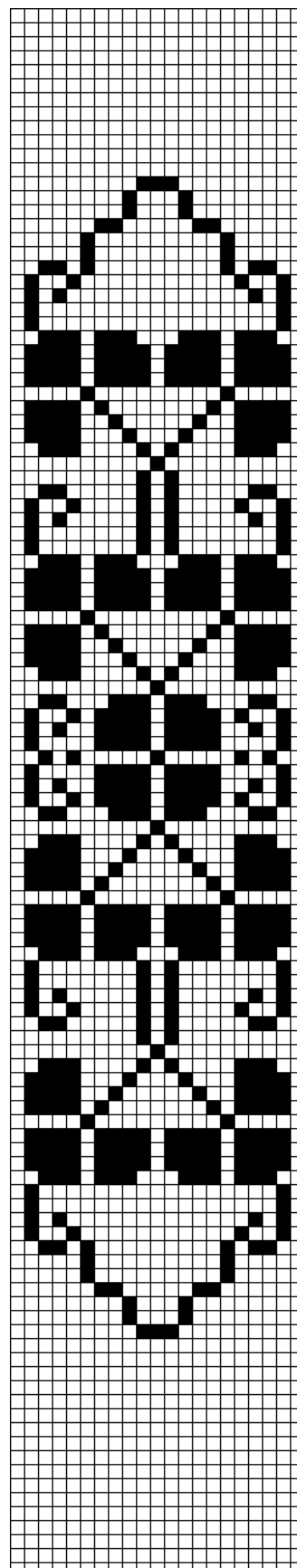
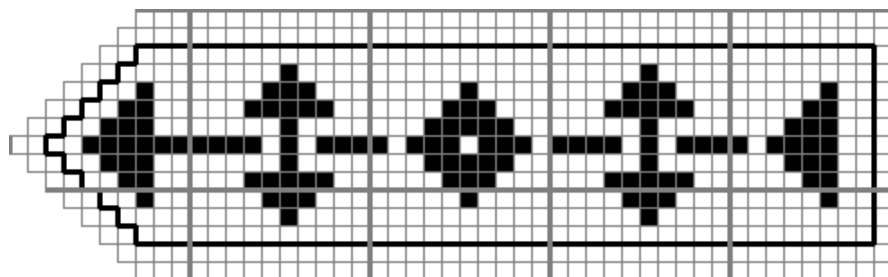
### Band Centrepiece

The design given on today's page looks more like a puzzle than anything else but it is for the very latest kind of centrepiece, if you please. Filet crochet and embroidery have been combined in many ways before this, but this centrepiece is very unusual.

The size of the finished centrepiece will depend upon the number threads used for the lace, so naturally that should be made first. The strips of lace are then placed so as to form a circle in the centre of the linen with a radius of about twelve inches, being about four inches apart at the edge of the centre. The embroidery [not provided here] may be placed between the strips at the edge of the centrepiece or in the centre of the doily itself. It should be very highly padded and carried out in solid work. The edge of the centrepiece should have a picot edge.

For variety's sake this lace and embroidery could be worked in blue or green and applied to a natural colored linen circle.

Helen Baxter. *Philadelphia Inquirer*, Jun 22, 1919



## Child's Filet Crochet Sweater, Three Years

To make the child's sweater, chain 76 stitches and make 72 double crochets on the chain. Chain 3, turn and follow the pattern. It is crocheted in the manner as a yoke with a bone needle No. 1. When the underarm is sewed, leaving a four-inch opening at lower edge, the edges area finished with a dainty scallop. A cord is placed through the meshes around the neck and finished with a tassel.



Edith M. Owen

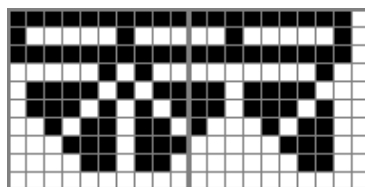
*Greensboro Daily News*; December 14, 1919;

*Portsmouth Times*, December 14, 1919

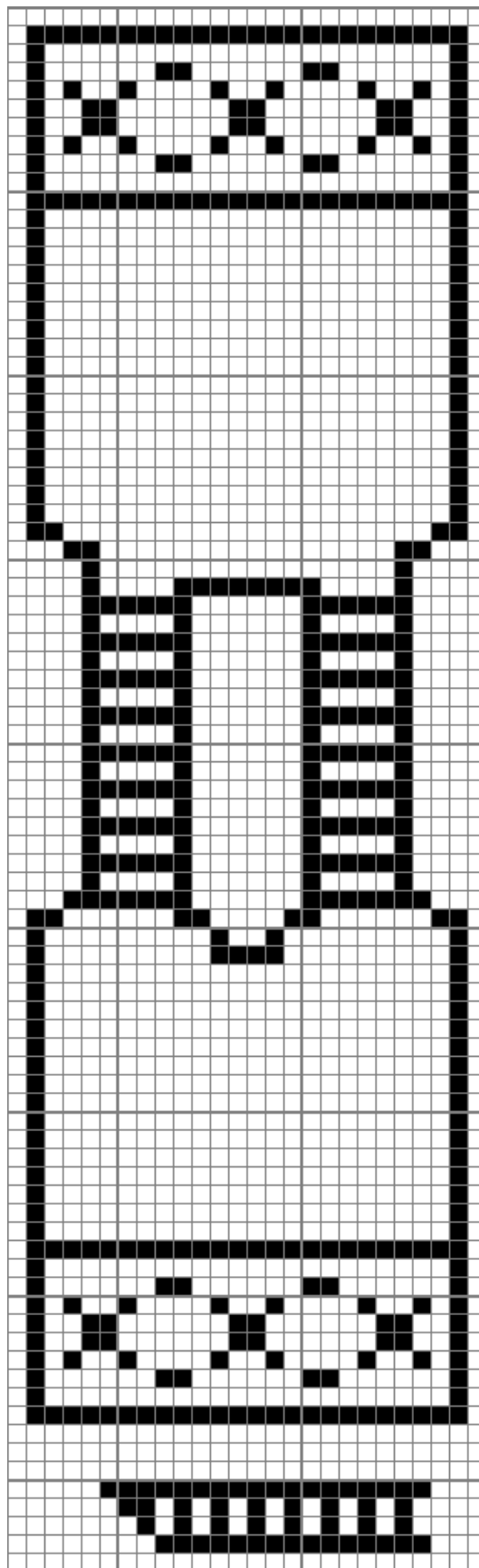
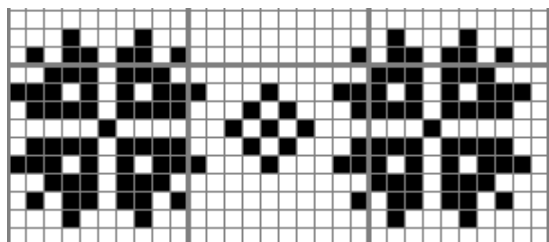
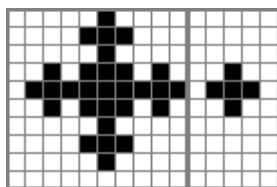
*Seymour Daily Republican*, January 22, 1920

## Scrim Collar Designs

Lakeside – Here are some scrim collar designs to help you in your distress. I hope you will like them. [Three] do not have any corners, unless you want to make them up. [Three others are full patterns that can be expanded.] I am a boy, but I can do all kinds of sewing.



A Horrid Boy. *Boston Daily Globe*, June 24, 1904



## Collar and Cuff Set

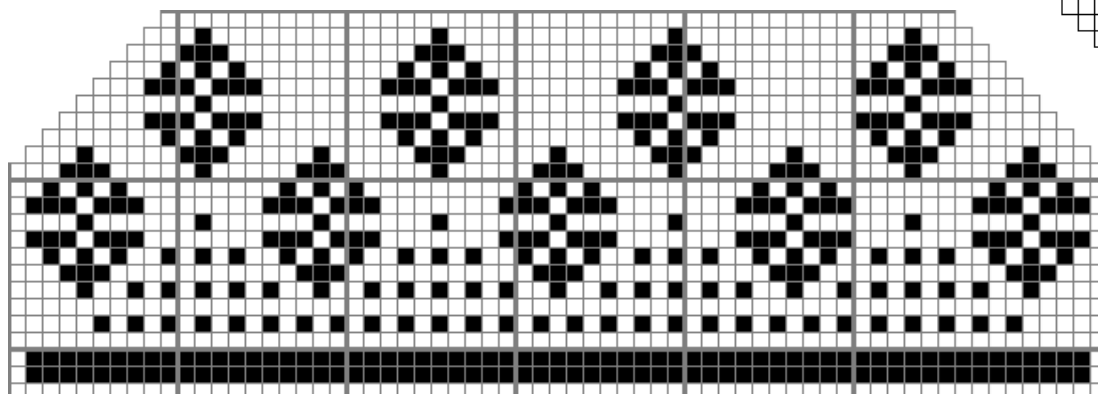
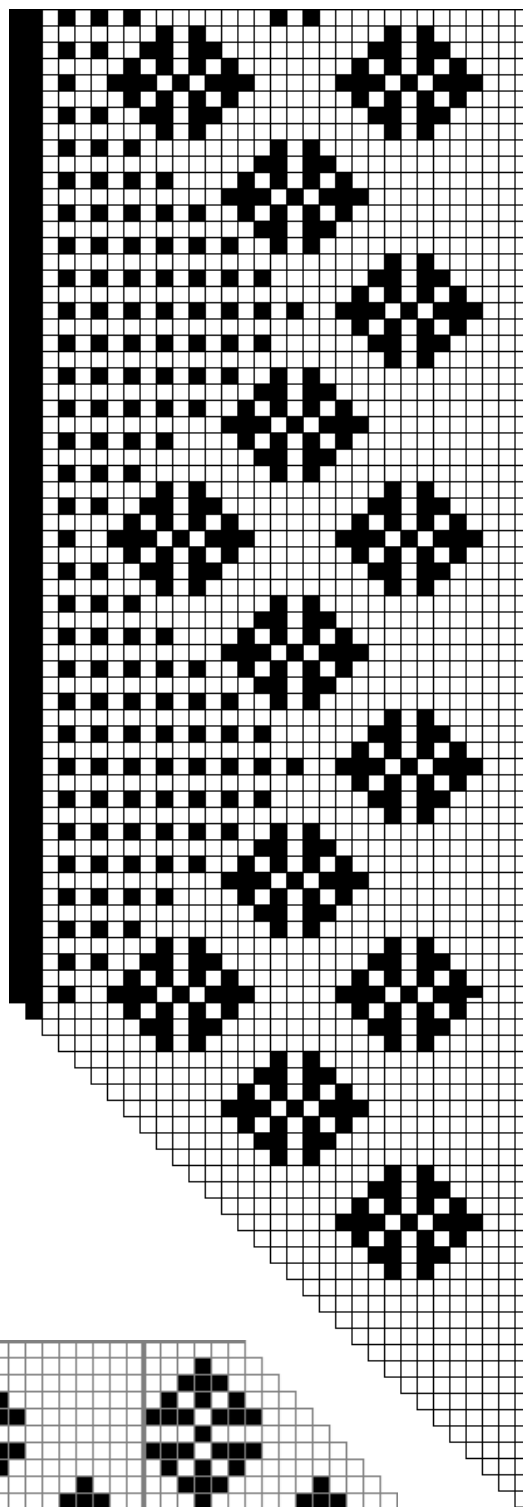
The block pattern is for the straight collar so much in vogue now. The work is simple and dainty and easily followed, the edges being finished with a single crochet and picot edge or some small scallop. Crochet cotton No. 80 is used and needle No. 14.

Edith M. Owen, *Seymour Daily Republican*, April 29, 1919

## Cuffs

The cuff design matches the collar previously published and equally attractive. Crochet cotton No. 80 and needle No. 14 are used.

Edith M. Owen, *Seymour Daily Republican*, May 3, 1919

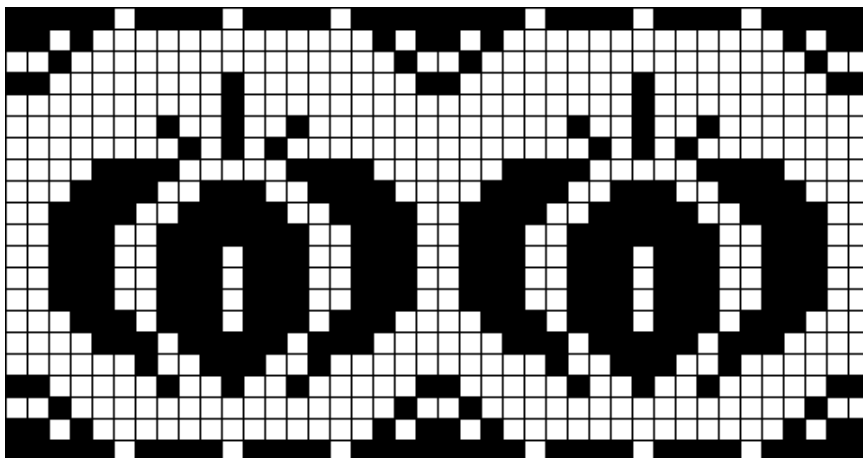


### Collar Bag



Ecrú linen used with this block pattern of filet lace in ecru crochet cotton No. 50 makes an attractive collar bad. Ribbon of bright color

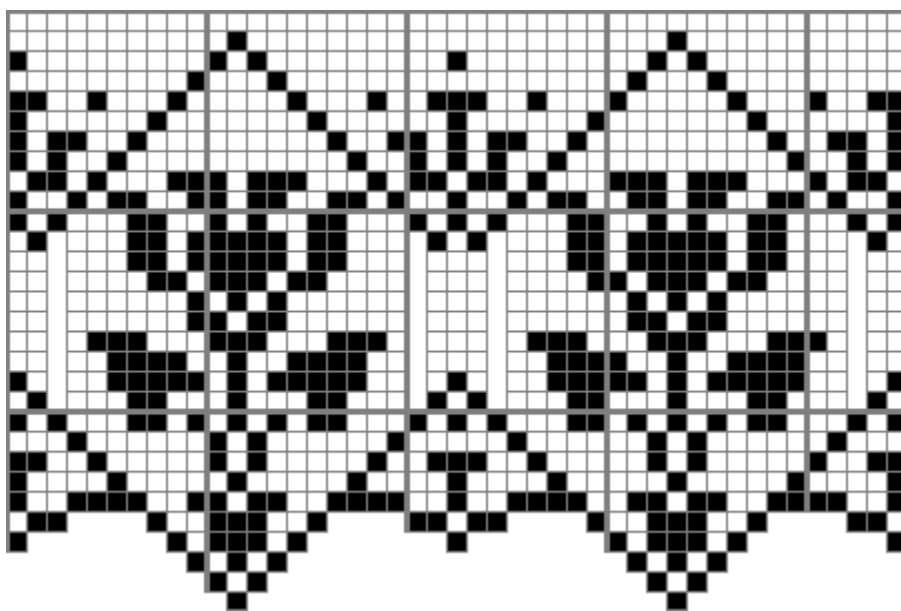
is placed back of the insertion, then stiff cardboard three and a half inches wide and long enough to reach around. The bag is then lined and opening drawn together with cords and tassels.



Edith M. Owen. *South Bend News-Times*, February 16, 1919

### Combination\* with Crochet

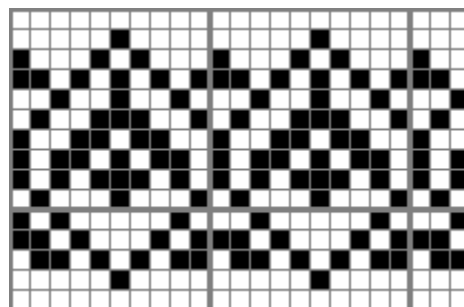
Making lingerie is always attractive work, and particularly so when one can crochet such lovely lace for the yoke and straps. Made of crepe de chine, wash satin, or some sheer cambric, no other trimming will be needed than is pictured here.



The seams should be stitched and then the felling down done by hand. The lower edges of the combination are rolled and hemmed by hand and worked over with a simple picot edging.

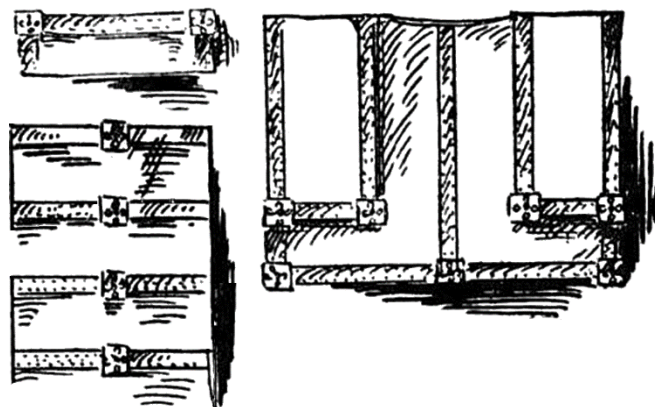
Clotilde. *Salt Lake Tribune*, March 6, 1921

\*Combinations, popular in the late 1800s and early 1900s, are a type of woman's undergarment that single piece chemise and drawers.



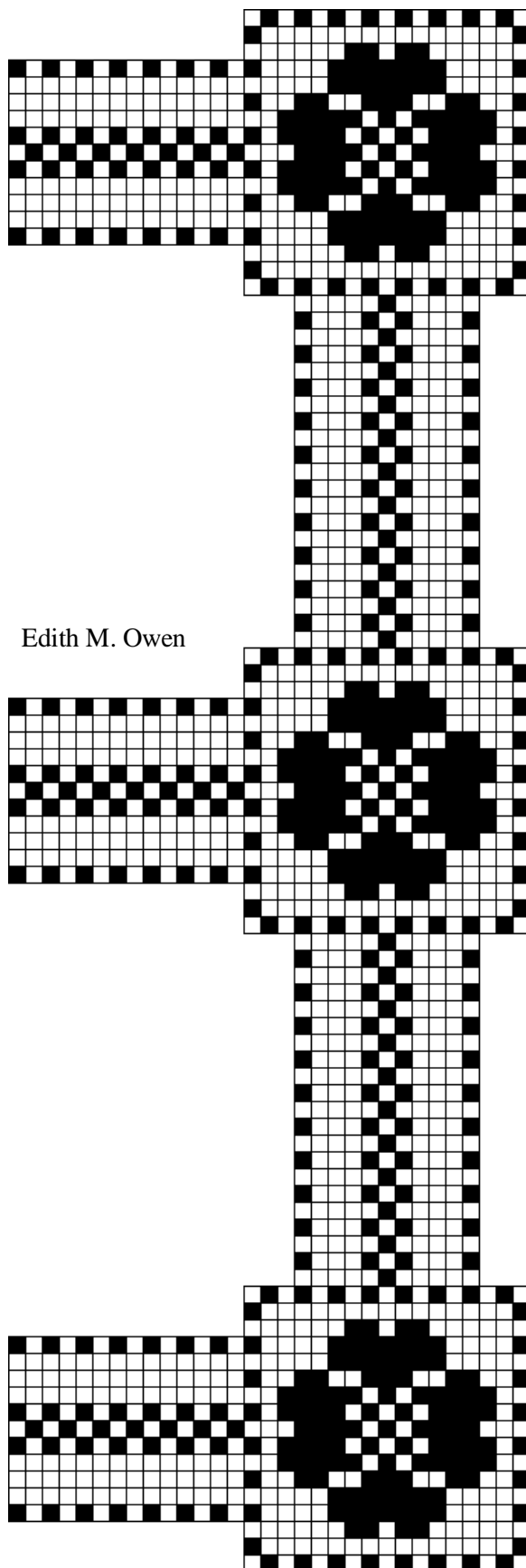
## Collar, Cuff, and Vest

This three-piece set is one of the most charming accessories for the dainty costumes now in vogue. The square medallions are crocheted first, and then the connecting insertion made the desired length. Crochet cotton No. 60 or 70 is used allowing eight meshes to the inch.



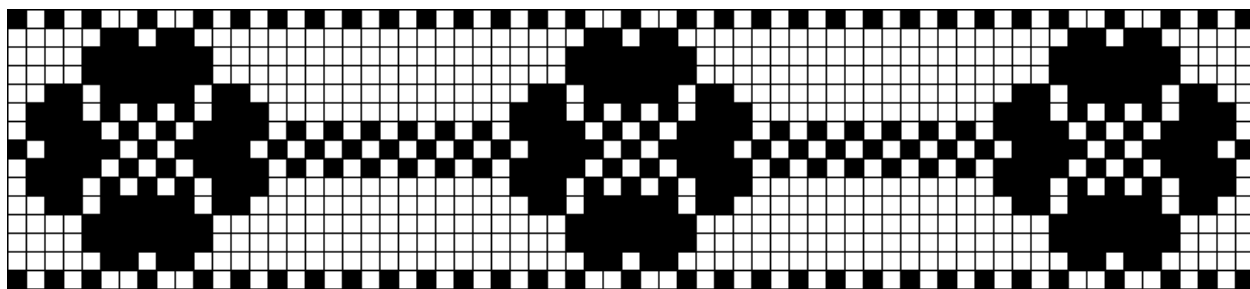
*Greensboro Daily News*, August 17, 1919  
*Portsmouth Daily Times*, August 17, 1919  
*Seymour Daily Republican*, September 5, 1919

[Matching  
 Insertion and Edge on Following Page]



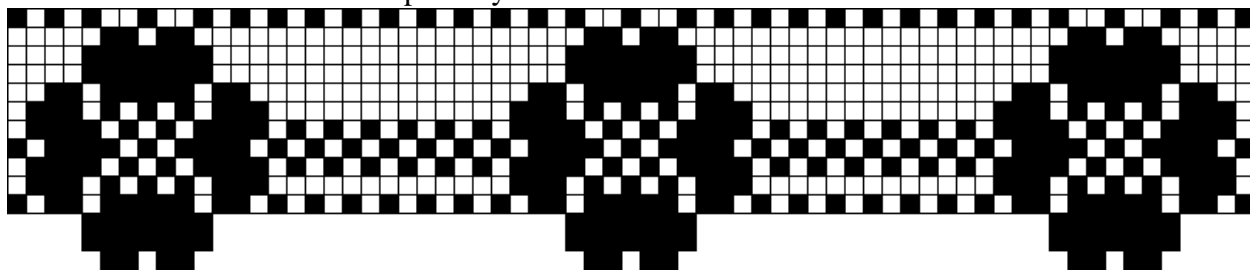
Edith M. Owen

## Lace Insertions and Edge



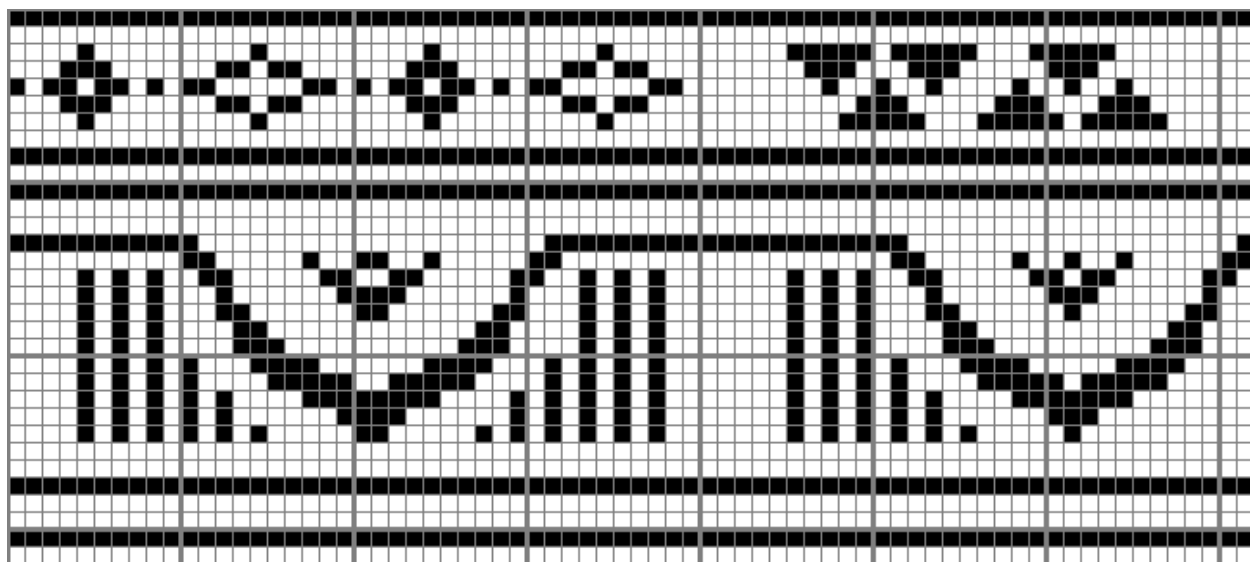
These block designs match a collar and set and are applicable to any piece of lingerie either used in connection with the set or separately.

Edith M. Owen



Greensboro Daily News, August 24, 1919;  
*Portsmouth Times*, August 24, 1919; *Seymour Daily Republican*, September 13, 1919

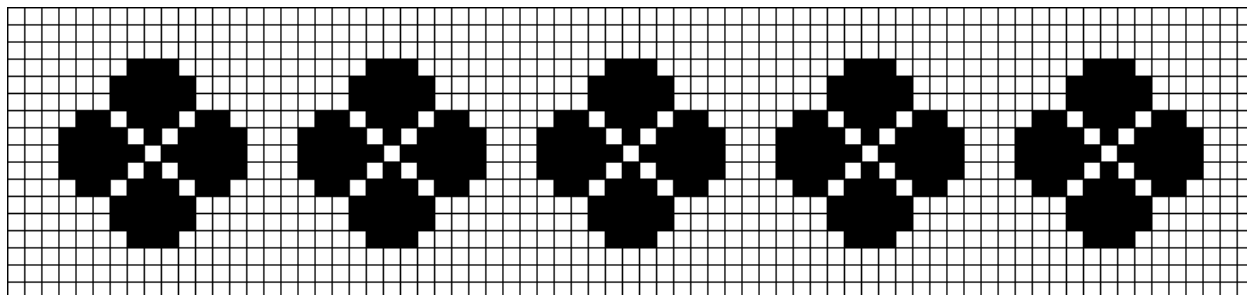
## Guest Towel



Guests mean that there are guest towels to be thought of, among many other things. And filet has come back to adorn these and come back stronger than ever. Two designs are given on today's page for insertion for these towels, and one for the larger linen towel if set off between two hemstitched hems. But the smaller towel does not allow for this. Here the insertions may be placed instead of the hem, or whipped onto the edge of the towel and finished with a very narrow fancy edge. Provide guest towels for guests and you see how much easier the laundry becomes

Helen Baxter; *Philadelphia Inquirer*, March 23, 1919

### Attractive Nightgown Yoke Opens in Front

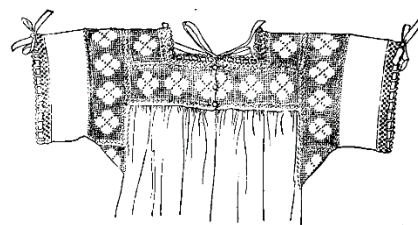


Crocheted nightgown yokes seem to be quite in favor among the crocheter and a very pretty pattern is illustrated above

Although at first sight it appears to be complicated in design, you will find that it is really quite simple to work.

The crochet material require is inexpensive and consists of four balls of No. 20 klostersilk cotton and a No. 10 steel hook.

With these requisites you will be able, by following the directions, make a very pretty and useful addition to your lingerie wardrobe.



#### Directions

Keep in front of you the pattern shown above. You can begin at either right or left and chain 66 stitches.

Carefully follow the pattern to the center, making 2 and  $\frac{3}{4}$  designs as shown in the illustration on either side. Make 5 designs across back.

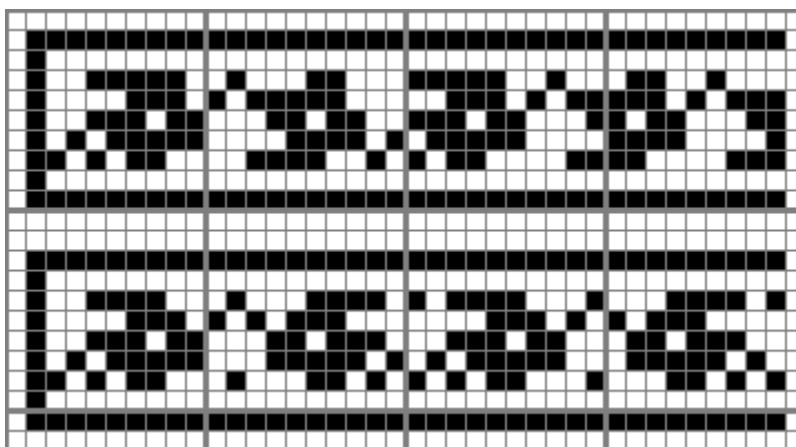
For the shoulder pieces, 2 designs are required, while the sleeve is of a straight strip of 9 designs.

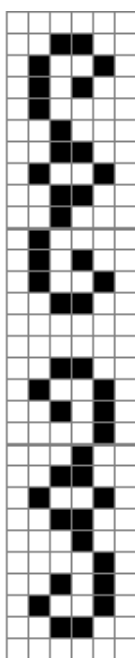
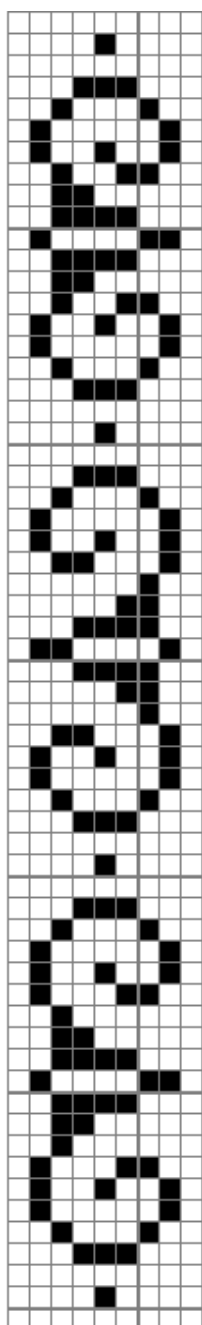
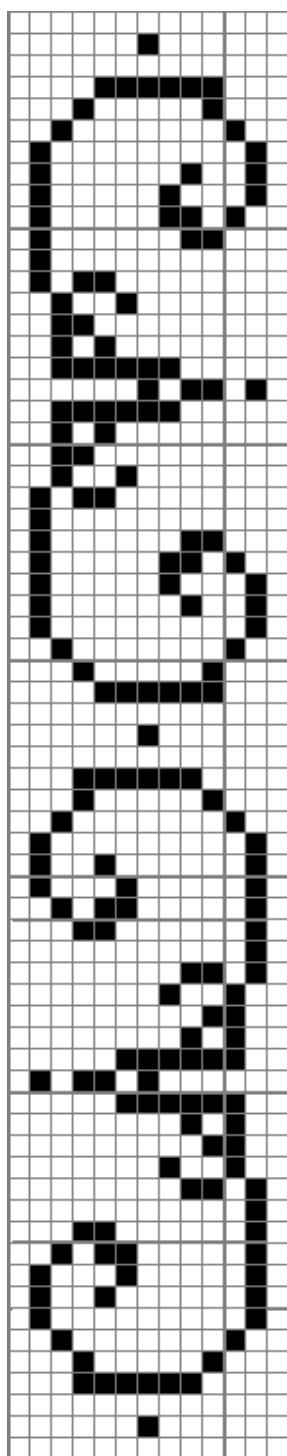
Join to form gussets as shown in the illustration [one end is folded diagonally].

Katherine Krochet. *Dubuque Times-Journal* (Dubuque, IA), September 12, 1915

### Cross Stitch Design Done On Square Mesh [Band]

Jeanette H. Wetherald  
*Philadelphia Inquirer*,  
October 27, 1912



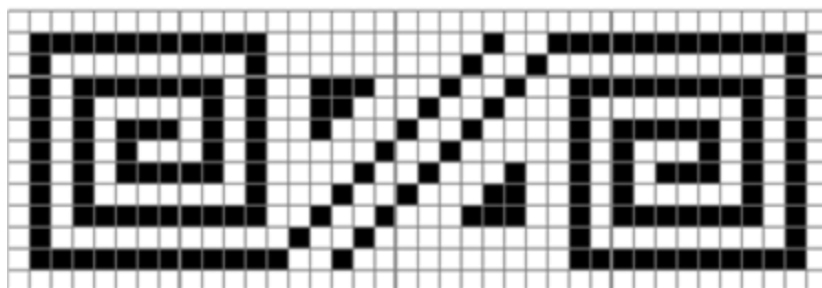
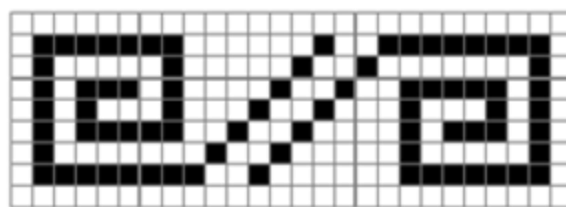


### Camisole Top in Filet

It would seem that the craze for filet work was on the wane and that knitting had so far replaced it that there really was no reason for anyone taking time and trouble to design patterns for filet. But there are several of our beloved brethren who have lost their time patience and reputation in trying to learn the gentle art of knitting, and then given up in despair. For those of our company of whom this is true there is really no more profitable bit of work than a camisole top, for they certainly do wear forever, and are very pretty under the flimsy waists.

Two designs are published herewith, either one of which would sure to please.

There must be some measuring done, as the work progresses, so as the finished work will be sure to fit, but the general rule is that for each side of the front seven largest units, thirteen meshes high, are needed, and about four of the nine meshed high units will do for under the arm and about nine more of the thirteen meshes for the back. This is with seventy thread, although a great many needleworkers consider all that a waste of time and use thirty thread. The six mesh patterns are for the shoulder straps.

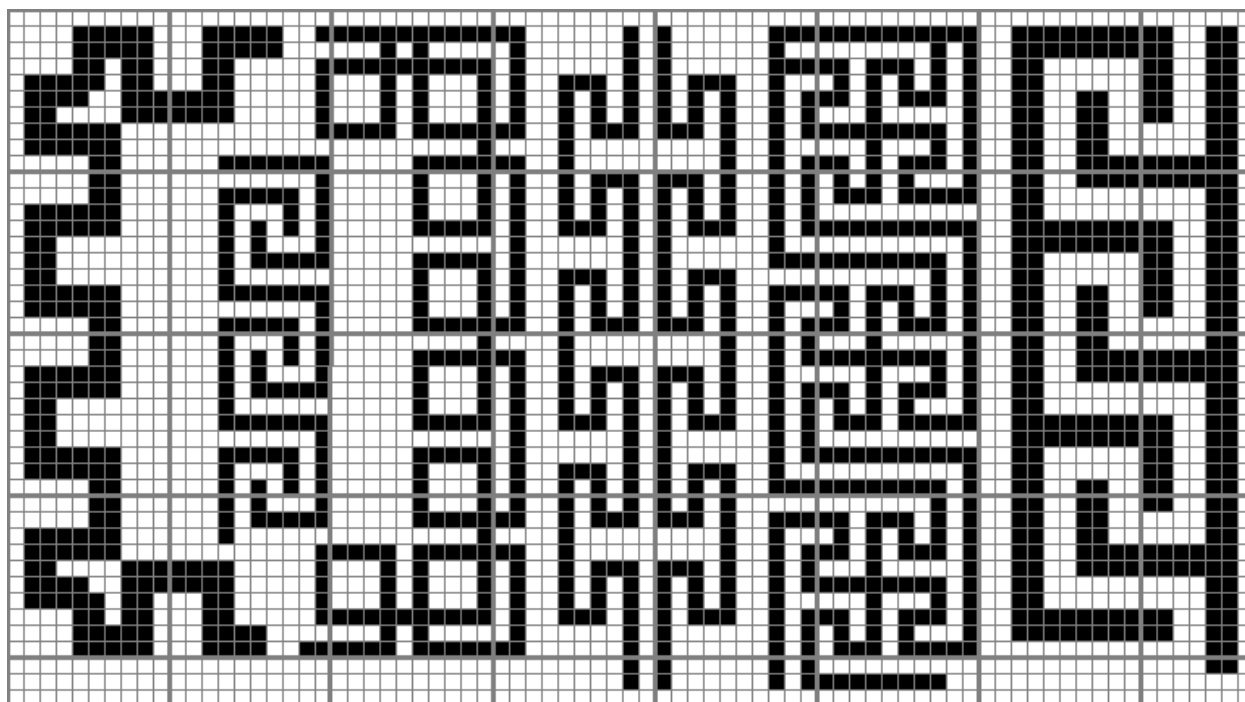
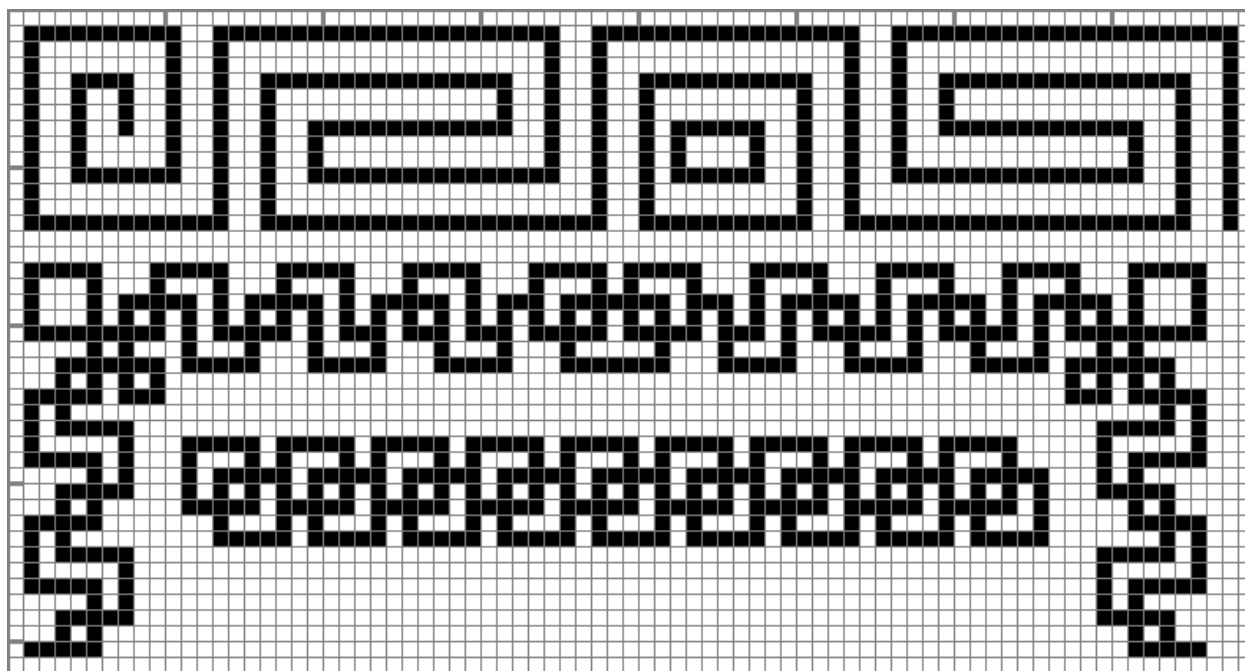


Jeannette H. Wetherald  
(illustrator.)

*Philadelphia Inquirer*, August 5,  
1917



### Designs in Cross Stitch



Country Hotel Landlady – Am sending in some cross stitch designs in Grecian, as you request, for your sofa pillow. I hope they will be what you want. I appreciate your thanks.

La Grande Dame, *Boston Sunday Globe*, June 12, 1904

## Could Anything Be Nattier Than This Cross Stitch Blouse?

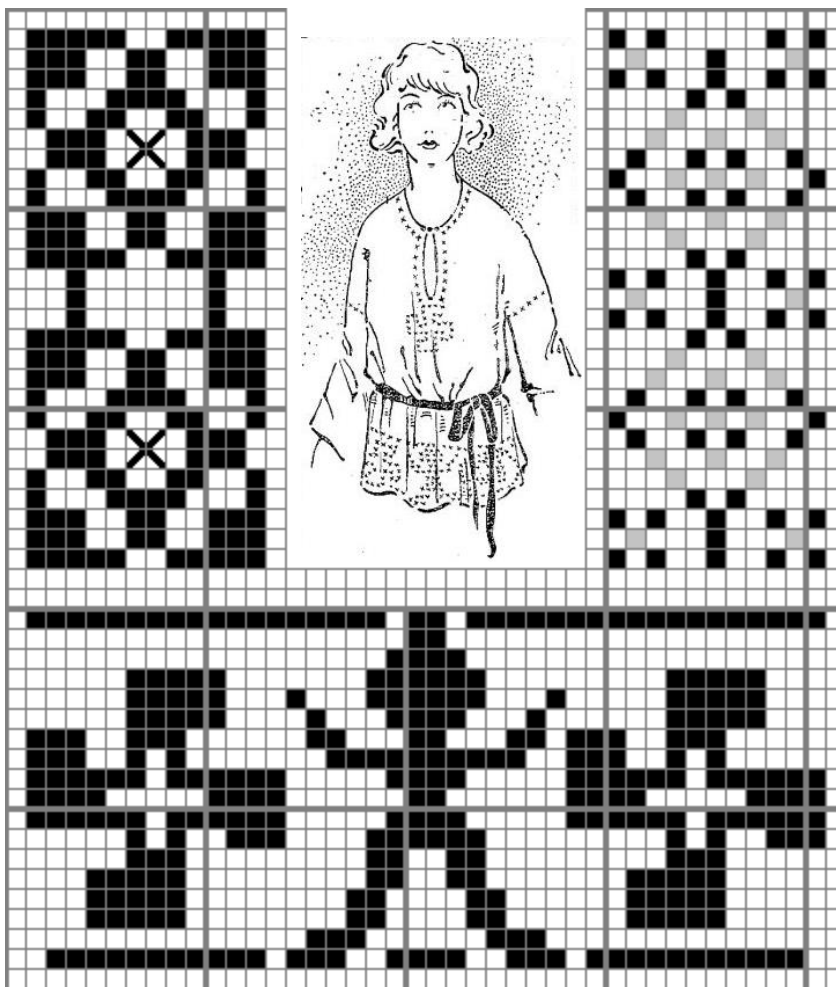
[No designer identified].

*Portsmouth Herald,*

September 25-1923

*Telegraph-Courier,* April 12,

1923

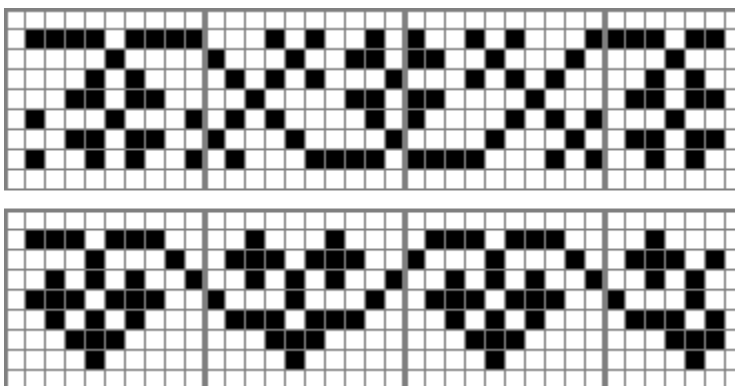


## Cross Stitch Collars

Two pretty cross stitch designs for scrim turnover collars are here shown. The oblique and horizontal lines are put in a rose pink silk, while the stars and irregular figures are put in a shade of red harmonizing with the pink.

Cynthia Grey.

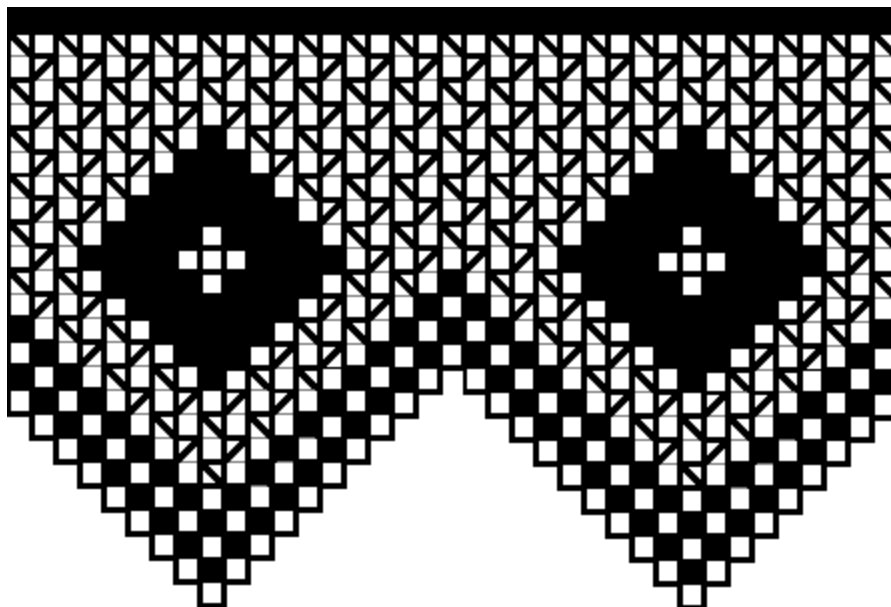
*Fort Wayne News,* February 13, 1904



## Crocheted Diamond Lace

Use crochet cotton No.24  
and hook No. 4½.

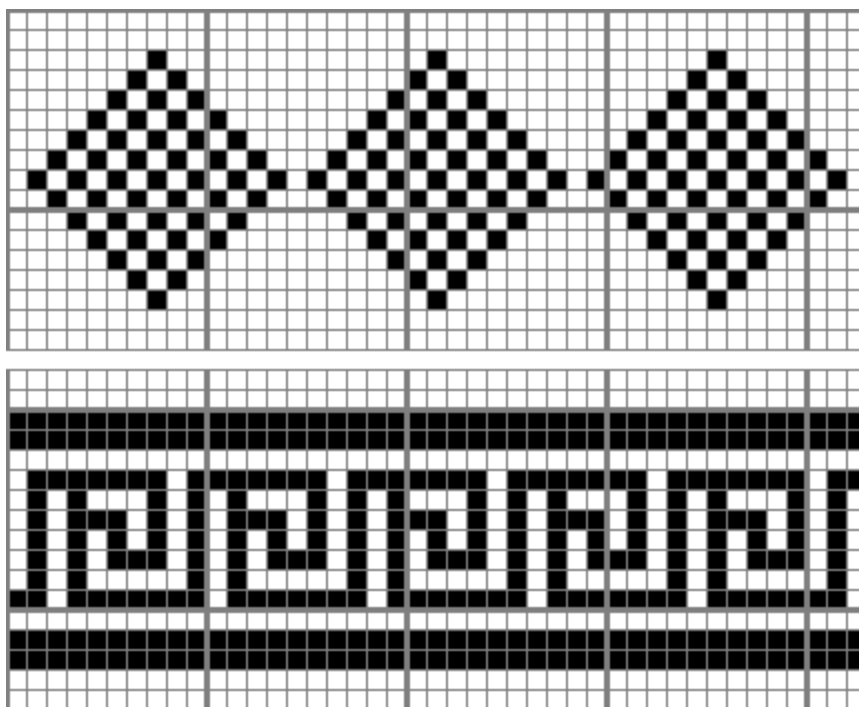
*Boston Sunday Globe,*  
July 25, 1915



## Crocheted Insertion for Towels

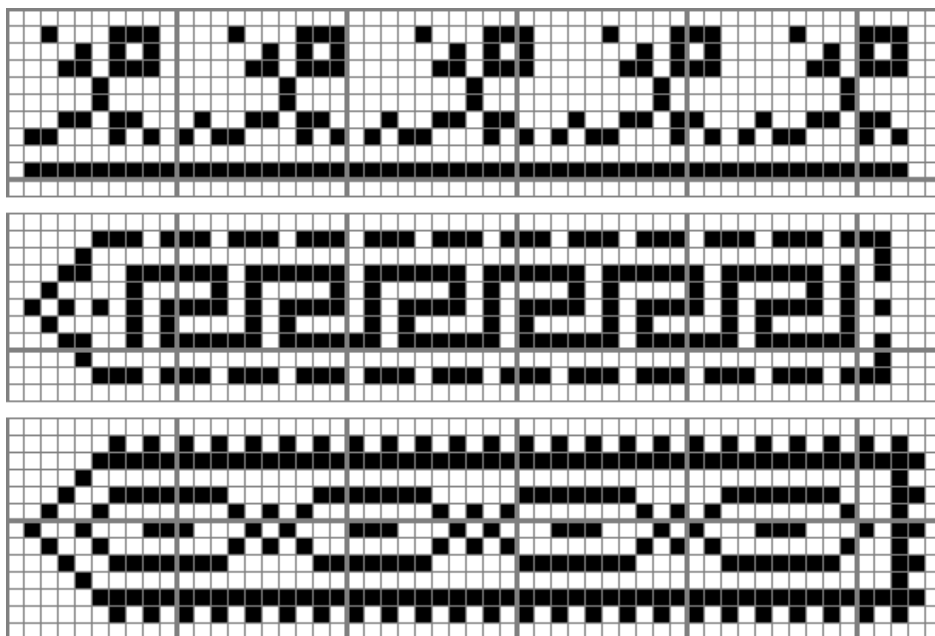
Sent in by Susanna.

*Boston Sunday Globe,*  
December 10, 1916



## Crocheted Oddities [Bands]

This being a crochet year, it is but natural that the little gifts that one sends instead of Christmas cards should be of that style needlework. The work is quick and the articles very durable and serviceable. And the woman who is on the lookout for novelties will find many herewith.



There are several styles of napkin rings. First of all, there is the linen pattern with merely a picot edge. Then there are those of color. These made of consecutive rows of double crochet of white or a pale color with the picot edge of a contrasting shade. One end, which is pointed, is stitched down over the ether edge to form the ring. The idea given on this page is for a napkin ring which is for of filet, to be worked in white in forty thread. One of these can easily be made up in an evening or would serve as excellent pick-up work. The patterns given could be used for towel insertions.

The knee garter elastics are somewhat on the order of work. They are crocheted as casing and the elastic thread inserted. A new idea is to have the wearer's initials crocheted in the design.

The crocheted skirt-hangers are always useful articles. They may be made of rows of double-crocheted in color or a filet pattern may be worked out, then the filet attached to the covered ring with double-crochet stitches. A safety pin is thrust through the wide end of the holder by which the skirt is held.



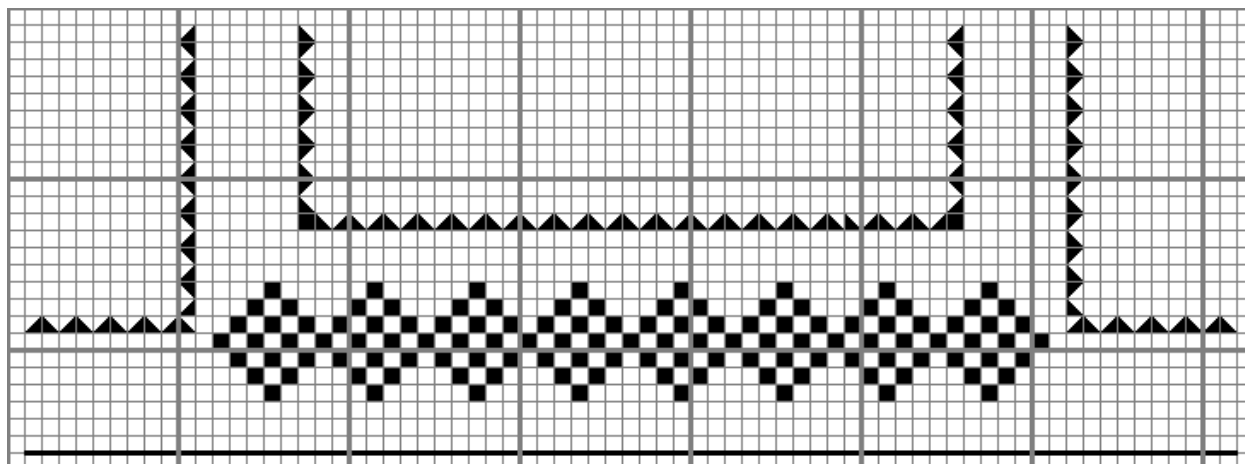
An old, but ever new idea is that of the crocheted vanity case. One half of the design is given on today's page. It is to be carried out in the very effective file, the places being suggest for the cord to run though. Again, merely double crochet stitches might be used, the bag being made on the order of the popular Roman striped bags. The circle thus formed is line with chamois.

The needle case cover and the scissors case would make a very delightful little gift if sent together. The needle case is, of course, stiffened with cardboard. If a handle is attached to scissor case, the effect when finished will be that of a pretty little basket.

Helen Baxter. *Philadelphia Inquirer*, December 10, 1916

### Crocheted Yoke for Chemise or Vest

The idea of the crocheted yoke is not quite new, but it has lately been put to a new use which makes it very practical. The present day yoke is made of mercerized cotton or silk and is crocheted rather closely. It is fastened to the top of a vest from which the original top has been cut. The result is very attractive and one may have any number of these dainty head-decorated garments at a trifling expense.

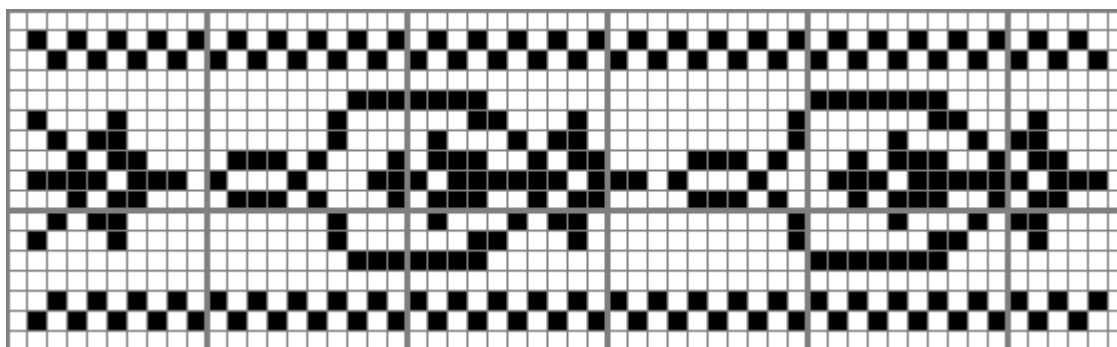


The yoke must be fastened to the vert very securely and it would be well to use the mercerized for this work. Fashioning the yoke is very simple work to anyone who has a knowledge of crocheting; the work is filet crochet, the detail below giving an excellent idea of the pattern shown here. A sufficient number of rows of plain filet work are made to form the under arm portion. Then the pattern is begun and is continued until a piece long enough to extend across the chest is formed, then the narrow plan filet is again worked. The back is made exactly like the front. After finishing the band, the shoulder straps are made of plain filet crochet and are worked cross-wise on the finished yoke. A shell border is then worked around the entire neck and also about the arm.

*Cincinnati Commercial Tribune*, June 22, 1913

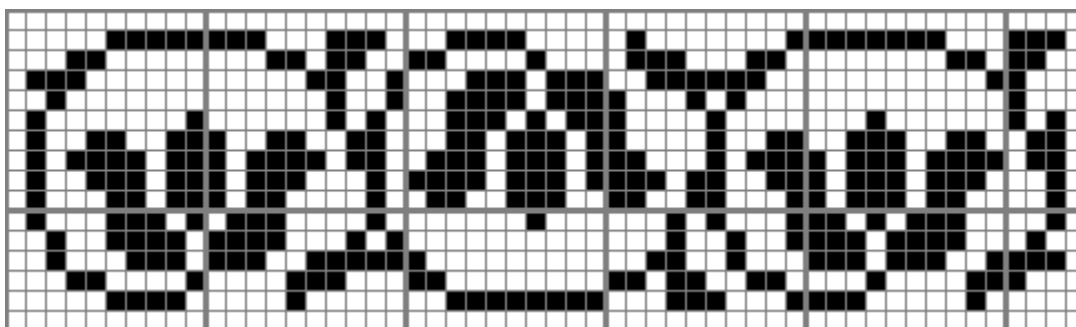
### Designs: Collar and Band for Shirt-Waist.

#### Band



Leona. *Boston Daily Globe*, October 1, 1904

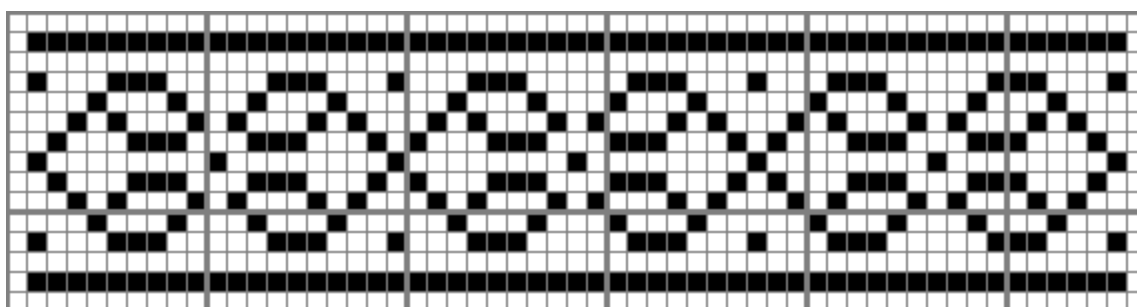
### Cross Stitch Border



This cross stitch border will be found suitable for decorating many different articles about the house. It would look well across one end of a towel, or on a runner or bureau scarf. Make the outside petals of the flowers in any color desired, and the center portion of the flowers in a darker shade of the same color. The stems around the flowers are green. If worked on huck follow the pattern on the mesh of the material. If worked on linen use needle point scrim on the material and pull the threads away when the pattern is finished.

Alice Urquhart Fewell  
*Seymour Daily Tribune*, August 7, 1926

### Cross-Stitch Border

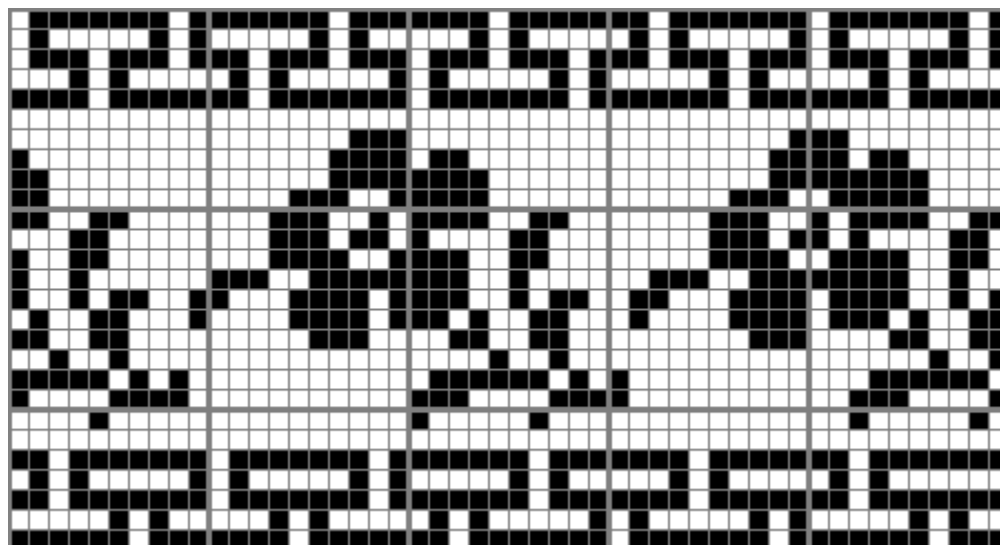
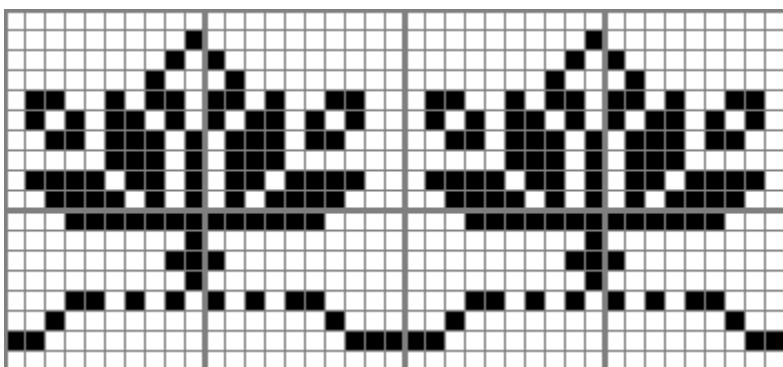
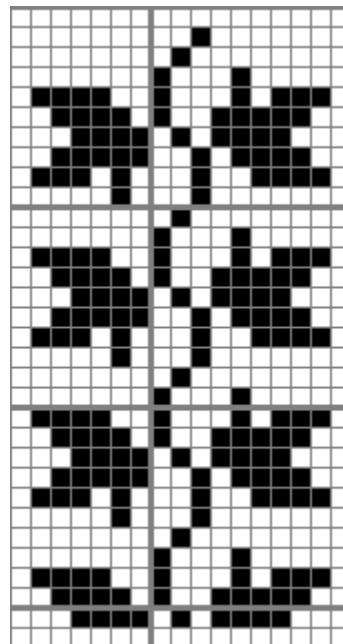
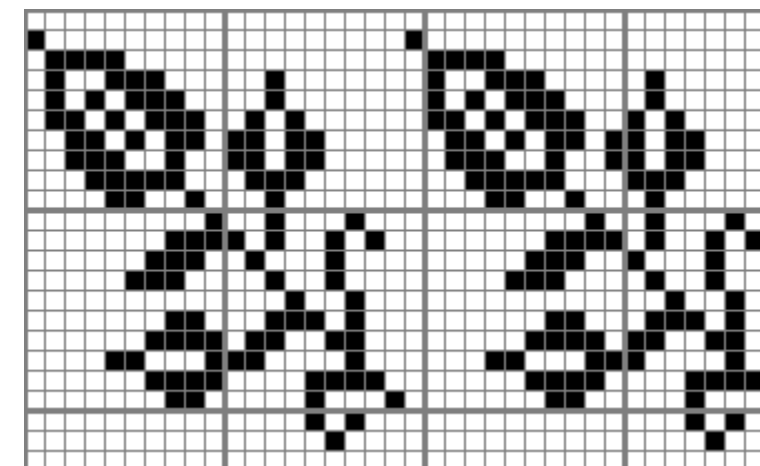


There are many purposes for which a simple border such as this will be found useful, either for ornamenting articles of canvas or of plain textures. When the threads can not be easily counted, tack a strip of canvas over it, work the design though it, then draw the canvas threads away, and the pattern will be left evenly worked on the material. Mercine, twisted embroidery silk, flax thread, or tapestry woo may be used for the work, according to the material of the foundation.

*Ada Evening News*, November 8, 1906; *Defiance Express*, November 5, 1906; *Goshen Daily Democrat*, November 8, 1906; *Virginia Enterprise*, December 7, 1906; *Waterloo Daily Courier*, October 27, 1906

## Cross Stitch

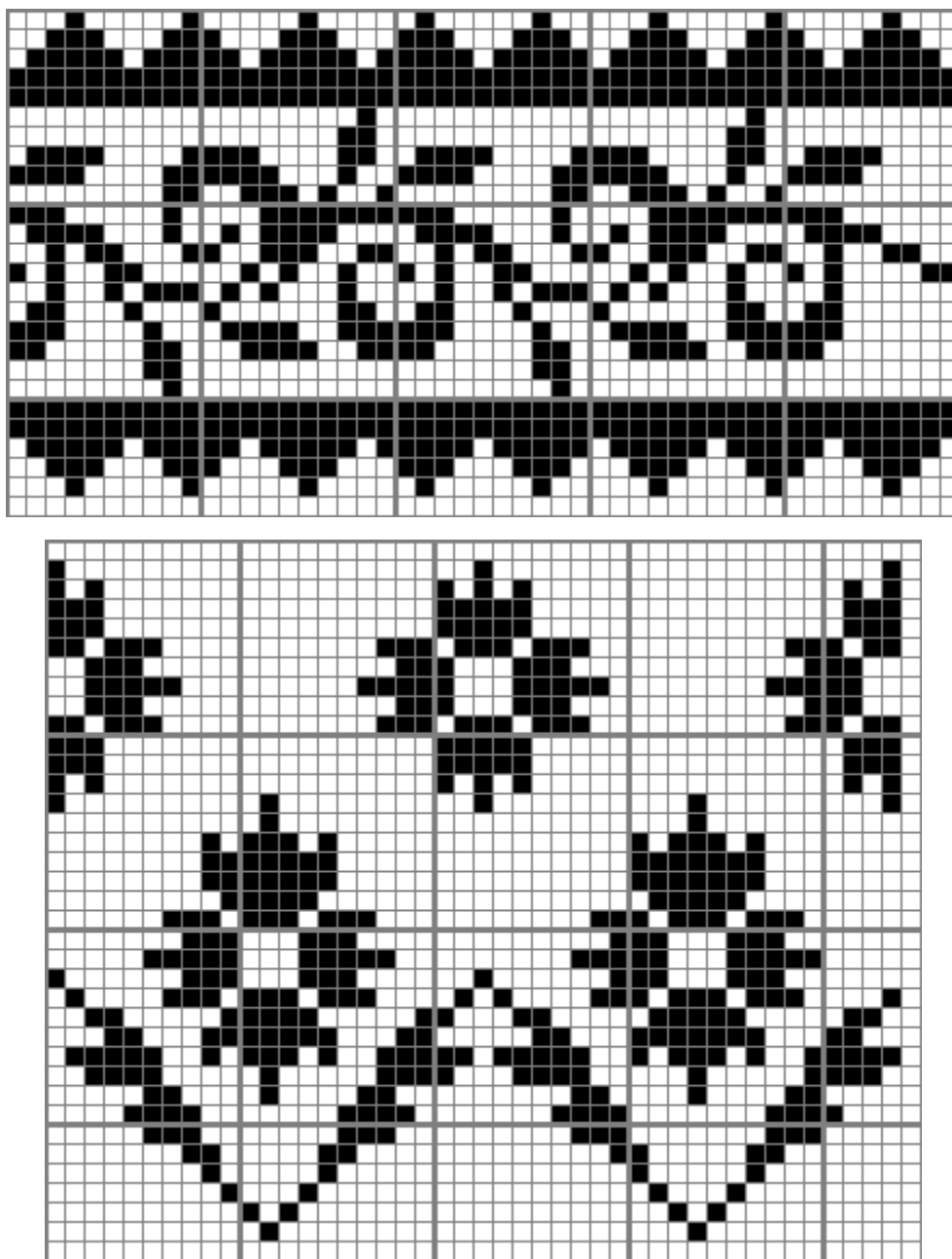
by Mary Jane



*Boston Daily Globe*, June 23, 1901

## Cross Stitch (continued)

by Mary Jane



*Boston Daily Globe*, June 23, 1901

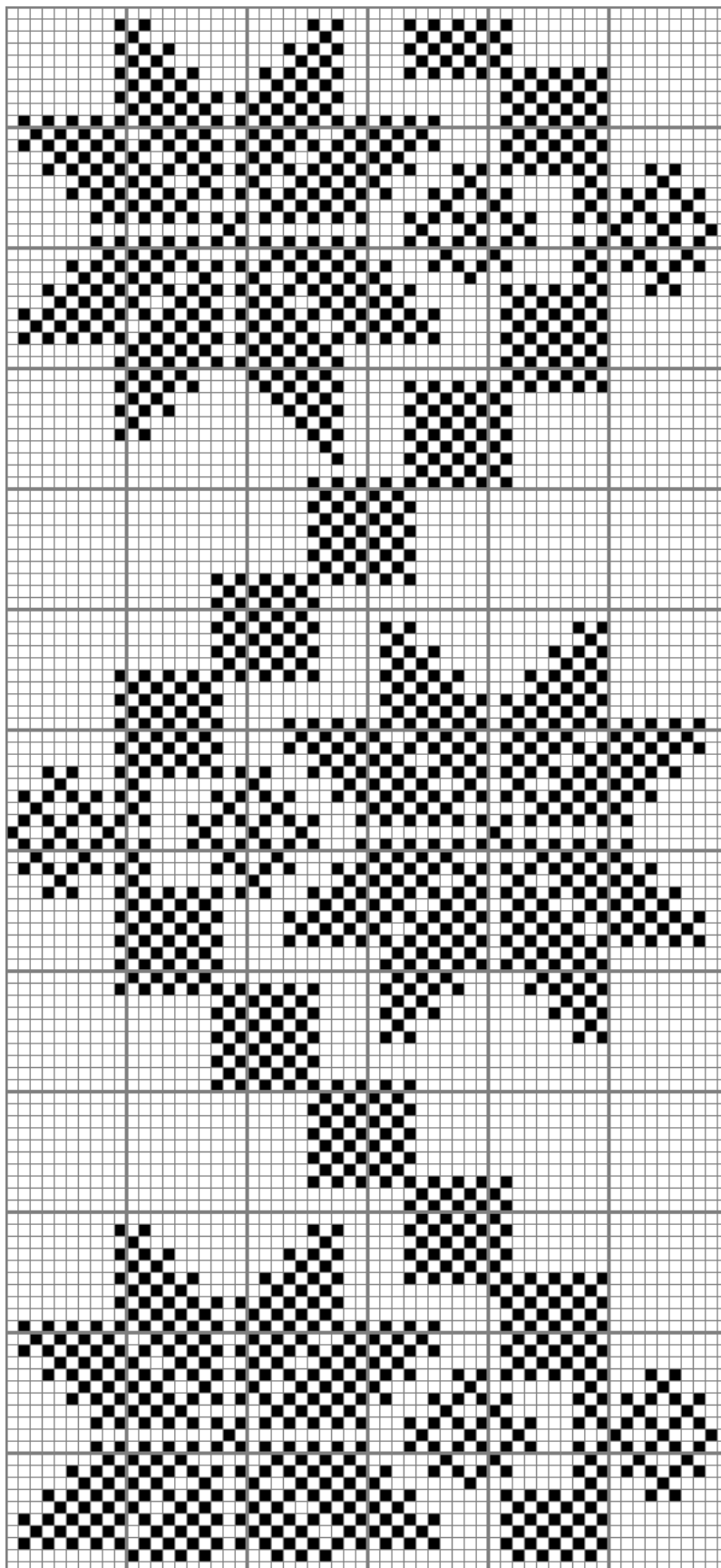


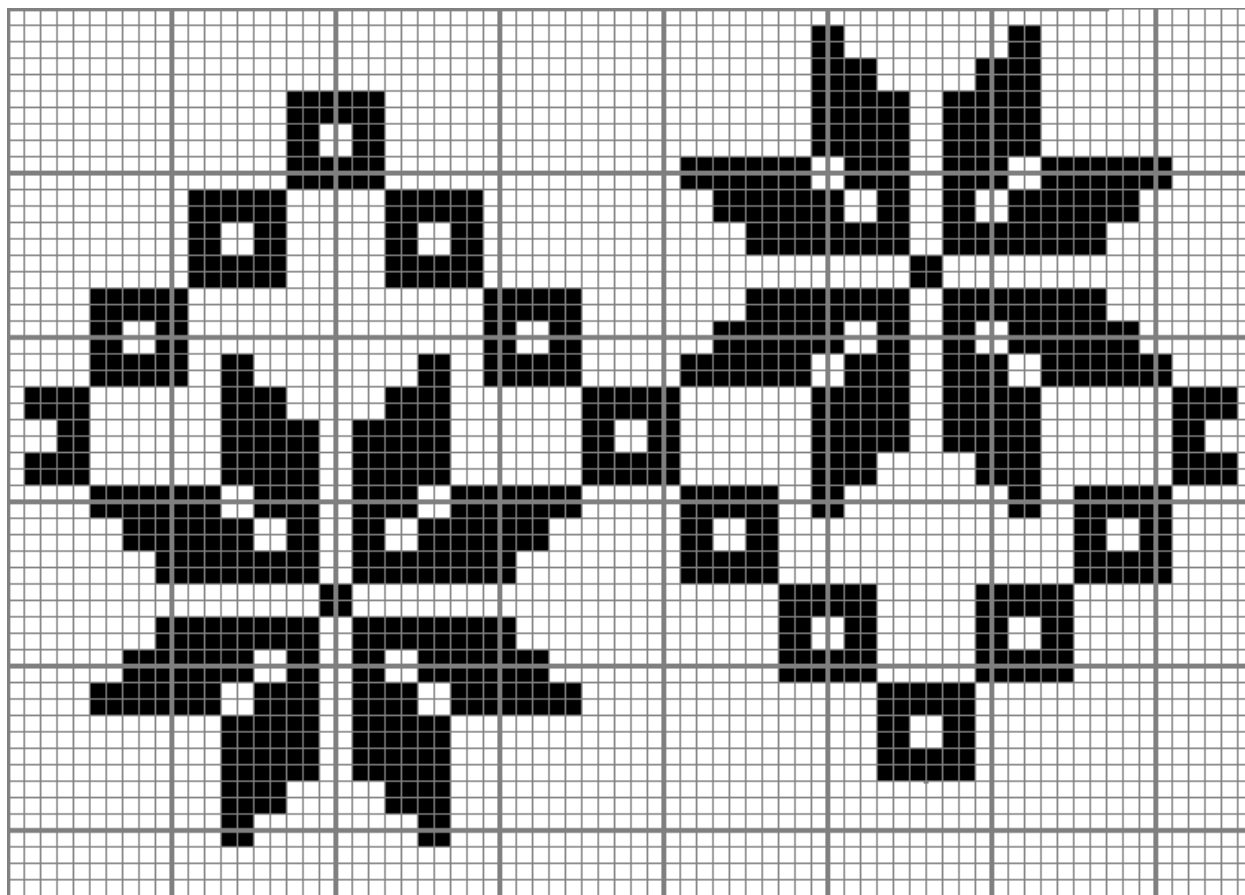
## Cross Stitch Design

Filene – You ask for a “cross-stitch” pattern for gingham apron. I have one which cut from paper (presumably the Globe) more than two years ago which send with this. I think it very pretty, hope it will be reproduced and that you will like it.

Grandma F., aged 67

*Boston Sunday Globe,*  
October 11, 1903





**Cross Stitch Design**

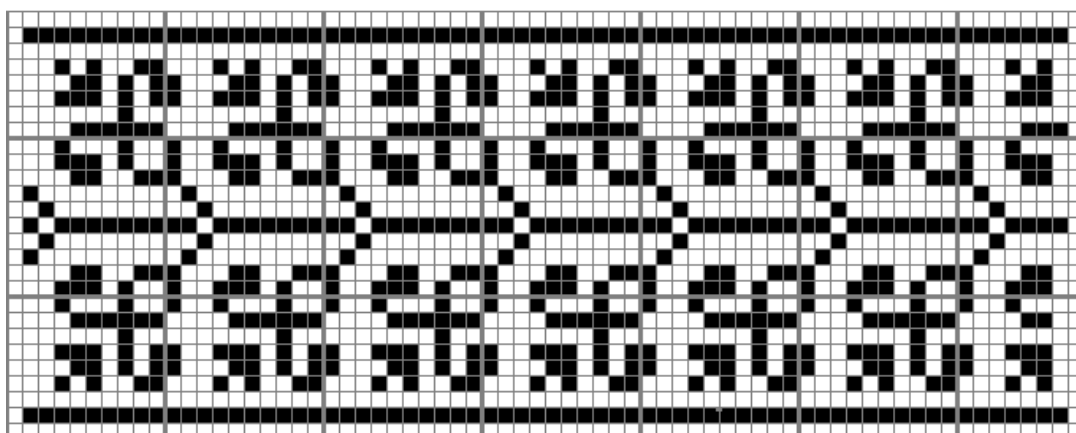
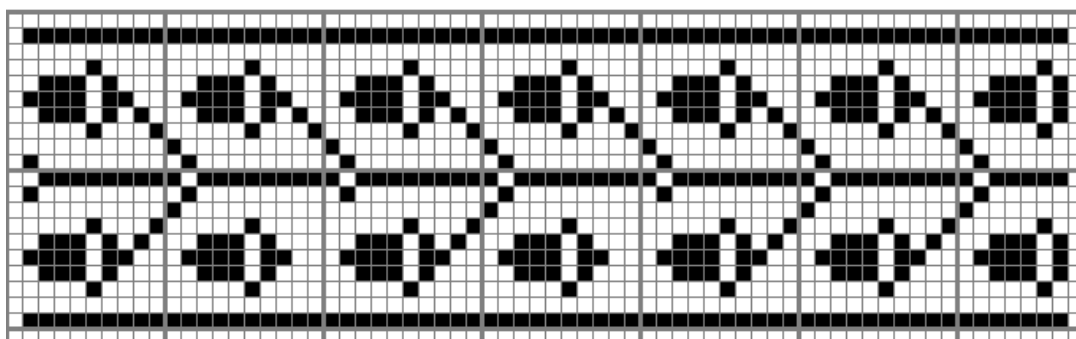
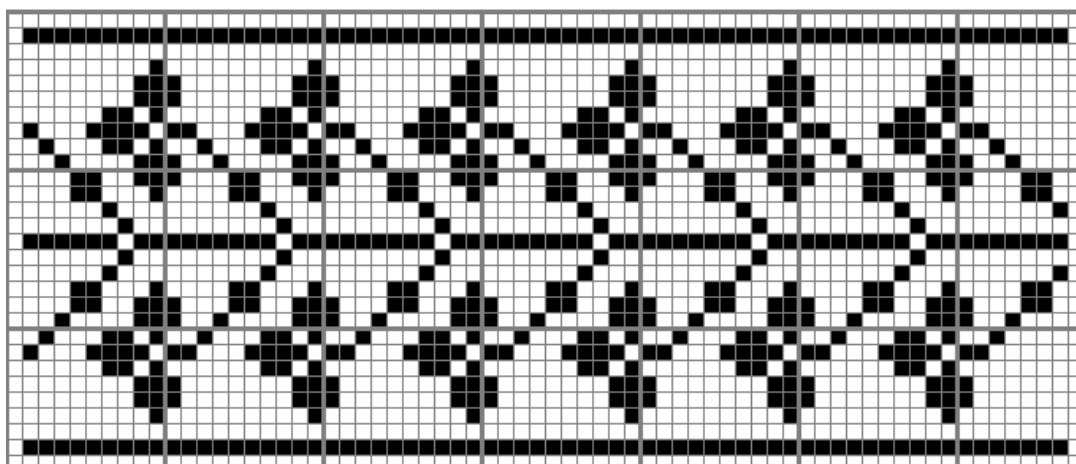
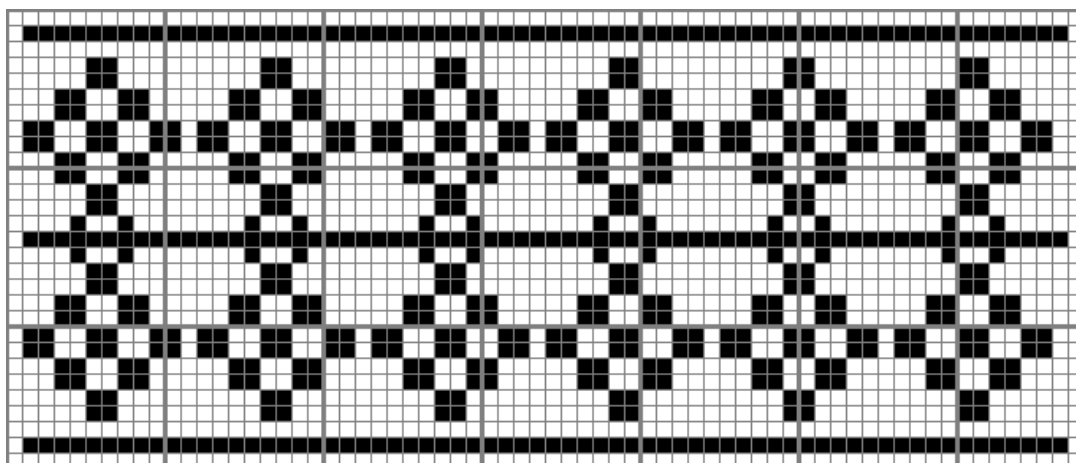
Dear Globe Sisters –

For some time I have been an interested, although, a silent, read of this department. Today, seeing a request from Constant Reader for cross-stitch designs, I venture to send in a same, which will, I think explain itself. I trust the editor will be able to take print from the same, even though it is quite old.

Eulalia; *Boston Sunday Globe*, October 18, 1903

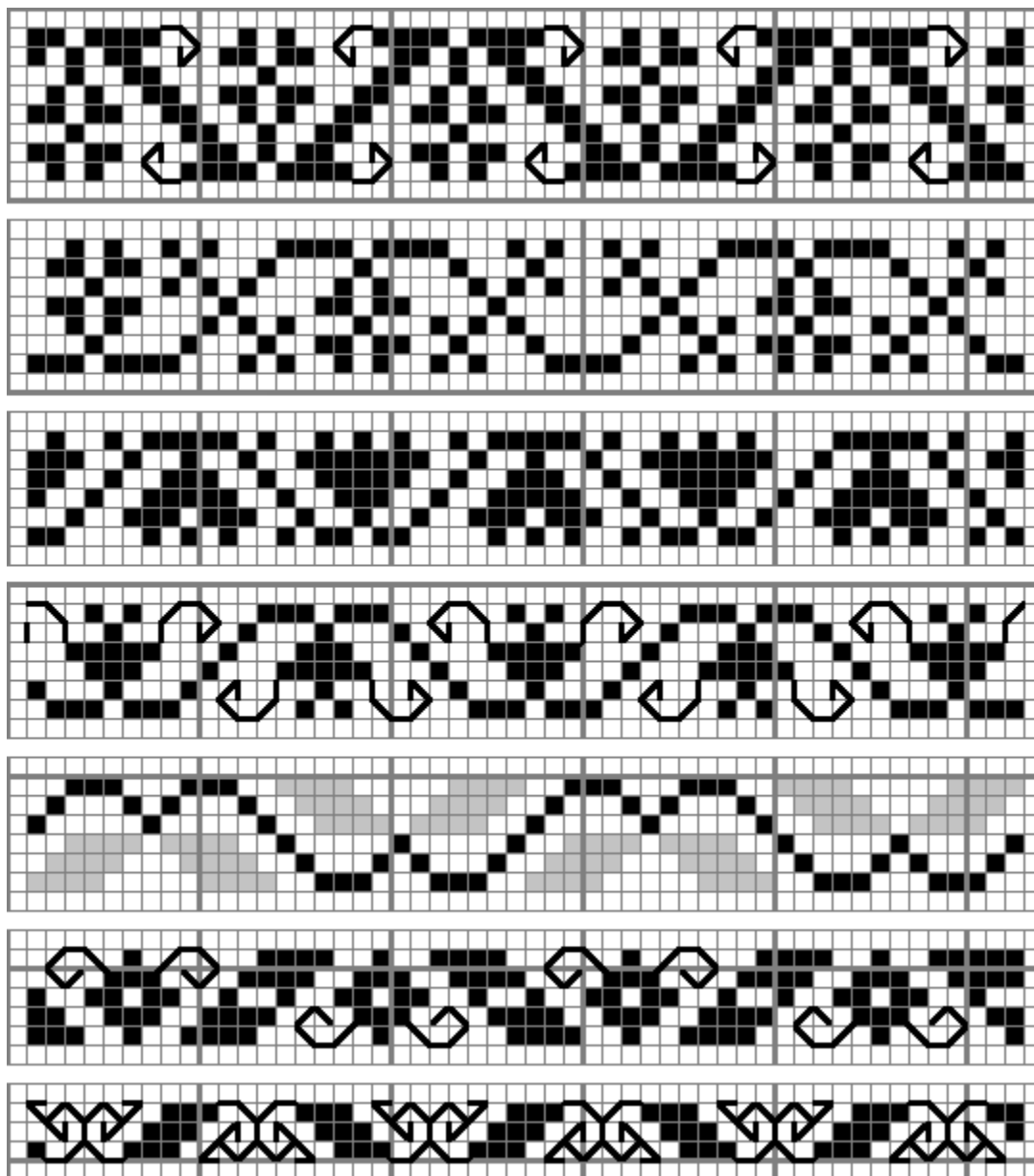
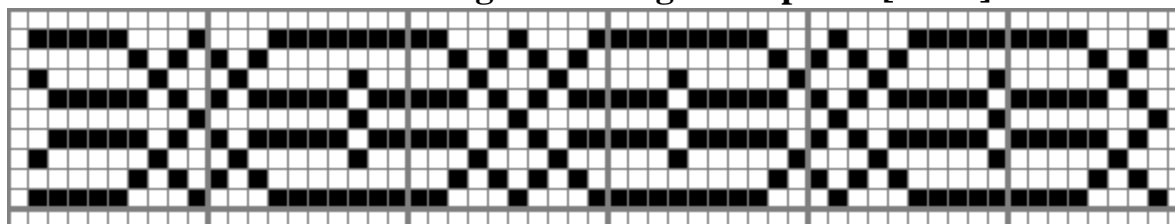
# Cross Stitch Designs

Josie  
*Boston  
Sunday  
Globe,*  
Aug 27, 1905

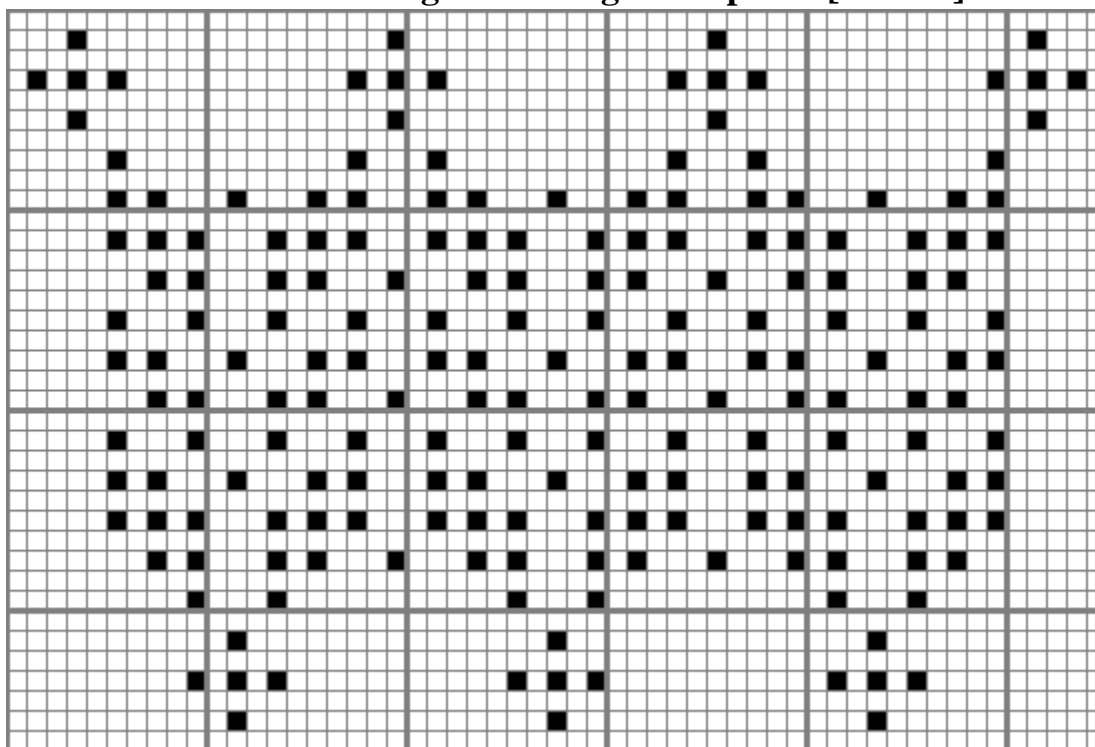


**Cross  
Stitch  
Designs**

Josie

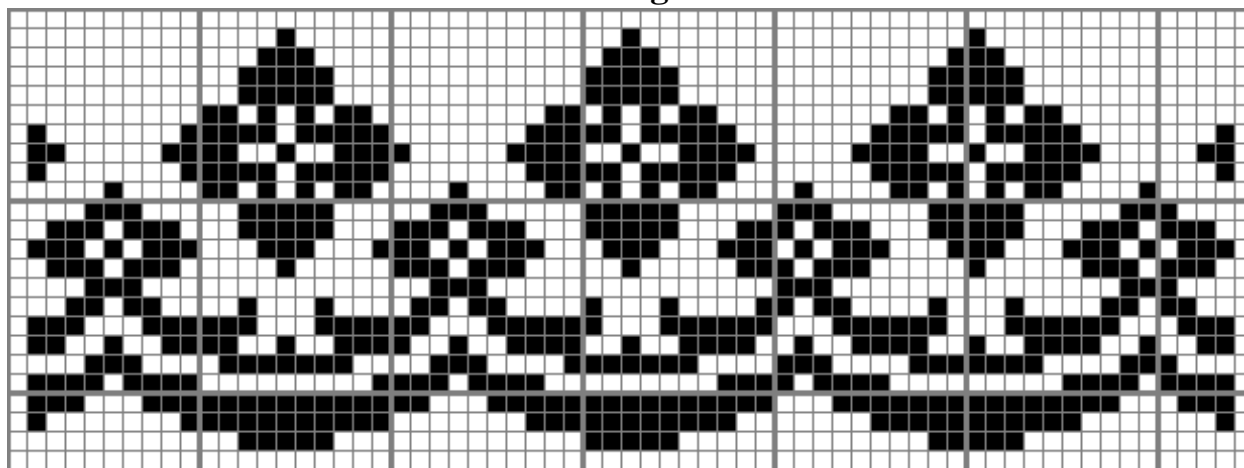
*Boston  
Sunday  
Globe,*  
Oct. 1, 1905**Cross Stitch Designs for Gingham Aprons [Band]**La Grand Dame, *Boston Sunday Globe*, January 3, 1904

### Cross Stitch Designs for Gingham Aprons [Band 1]



La Grand Dame, *Boston Sunday Globe*, January 3, 1904

### Cross Stitch Design for a Pillow

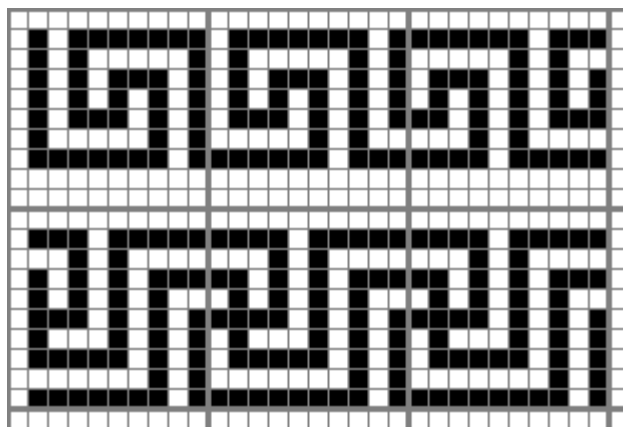


By Vinette. *Boston Globe*, November 22, 1903  
(see associated framed rose medallion)

### Cross Stitch Designs for Grecian Border

Several have asked for a cross-stitch design, so I sent a few in, then I to see them printed in the daily Globe, as I know they will be appreciated. Clarksie Bell – I saw your request for cross-stitch design for centerpiece and I will send two, and hope I will see them printed. Please let me know if you like them. Mrs J. M. C.

*Boston Sunday Globe*, October 25, 1903

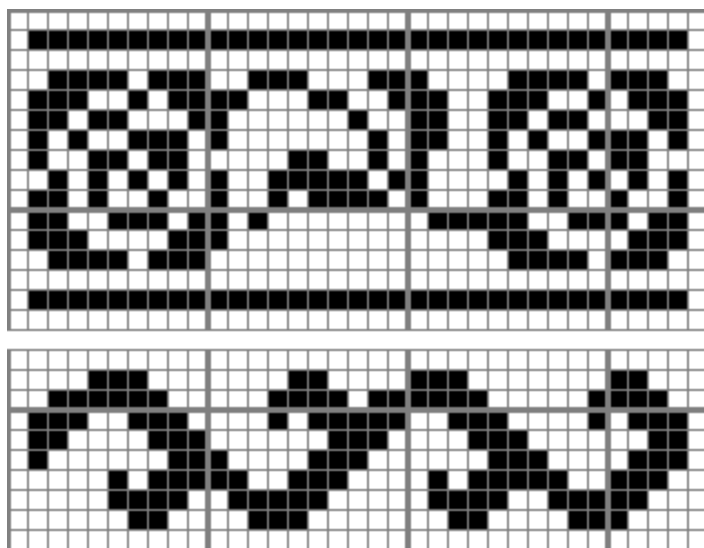


### Cross-Stitch Designs for Table- Centres, Curtains and Hand- Bag [Bands]

Scrim, linen etamine canvas and huckaback toweling are the fabric best adapted for the cross-stitch embroider. If desiring to decorate other materials, not square meshed, baste a piece of scrim or canvas, the required size, on the goods, embroider the pattern right through both materials and draw out the threads of the canvas when done.

Whether the border designs are employed for curtains or table centres, the hem should be finished off with a plain hemstitching, the threads for the making should be taken out of the ravelins of the material.

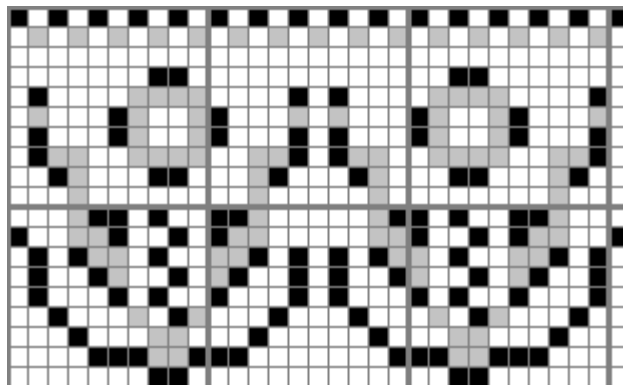
For working, use a blunt needle and silk or mercerized cotton in color or colors to harmonize with the general tone of the room. [No designer identified], *Philadelphia Inquirer*, November 27, 1909



### Cross Stitch Lends Itself to Pleasing Color Schemes

This design was intended especially for a blouse, but it may be adapted to a variety of uses. [No designer identified]

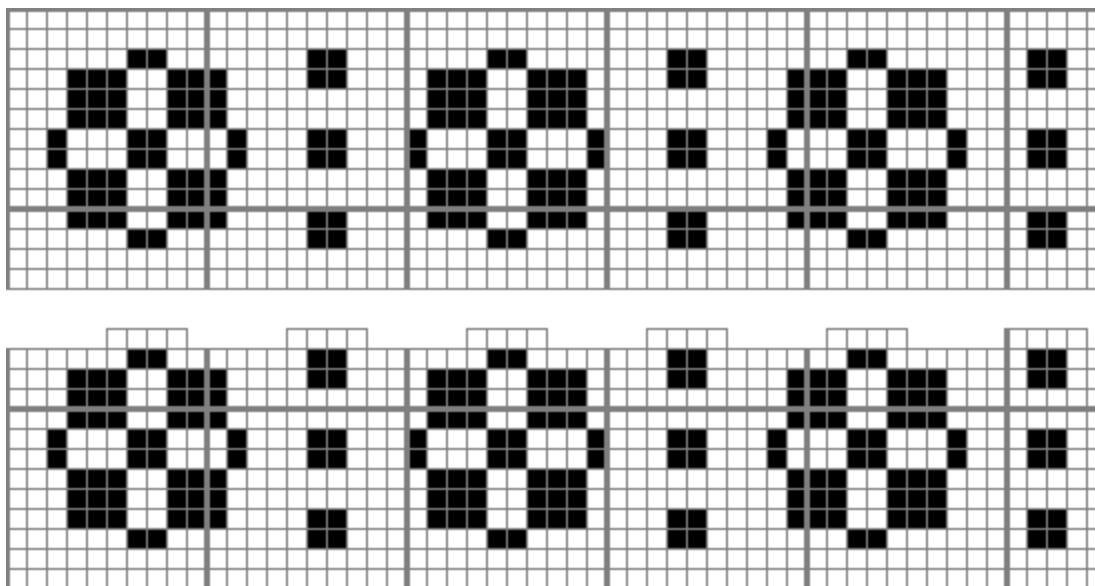
*Fort Madison Weekly Democrat*, November 16, 1923



### Curtain Insertion, Edging and Strap

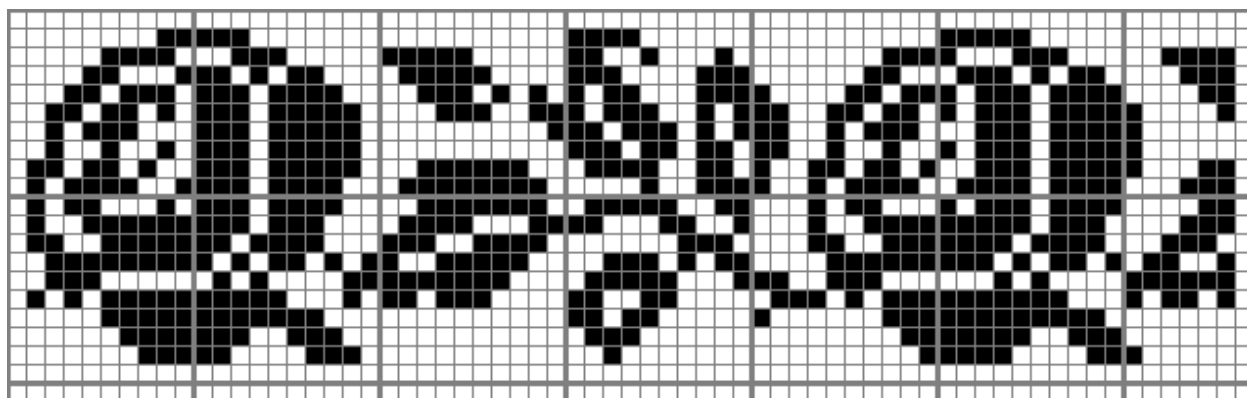
This block pattern is designed especially for the coarse crochet cotton such as the unbleached carpet cord and others. It is excellent for curtains and curtain straps finished with loops at the end and crochet buttons on the other end. It is also nice for bedspreads and scarfs combined with the unbleached cotton cloth.

Edith M. Owen



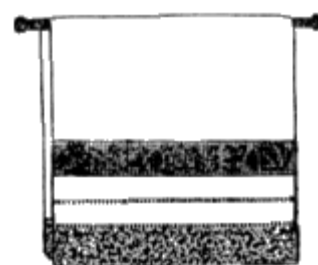
*Greensboro Daily News*, June 1, 1919; *Portsmouth Times*, June 1, 1919; *Seymour Daily Republican*, June 14, 1919

## Design for a Christmas Towel

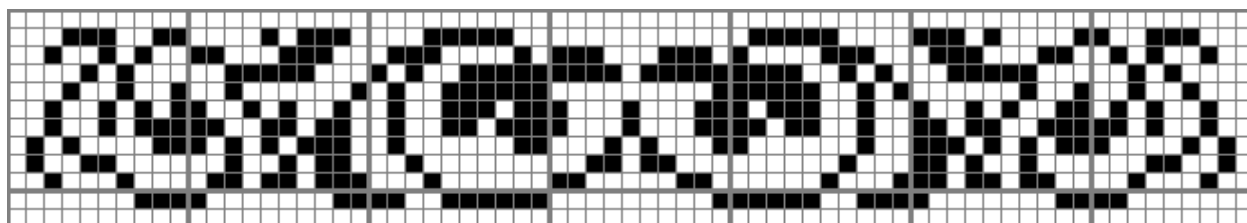


The filet border for the towel shown in the little sketch is worked in fine thread. The stitches being gauged so that there are eight meshes to the inch. When you have made a band long enough for the width of a towel, insert it in one end with a buttonhole stitch, cutting away the material beneath. The towel in the sketch has a colored bordered and two rows of hemstitch in addition to the first band.

Alice Urquhart Fewell. *Seymour Daily Tribune*, October 21, 1924



## Design for a Place Cover



With the continued popularity of the square or oblong table no linen chest is complete without a set of oblong place covers to use for breakfast or luncheon. The filet design given here decorates the ends of the covers. Make two strips of filet for each cover desired. Use fine thread and gauge the stitches so that there will be eight meshes to the inch. Cut oblong place covers from unbleached linen or cotton in the size desired. Have these hemstitched around the edge on the machine. Cut the material close to the hemstitching and work a picot in meshes. Insert the two bands of filet in the ends of the cover with a buttonhole stitch and cut the material away beneath.

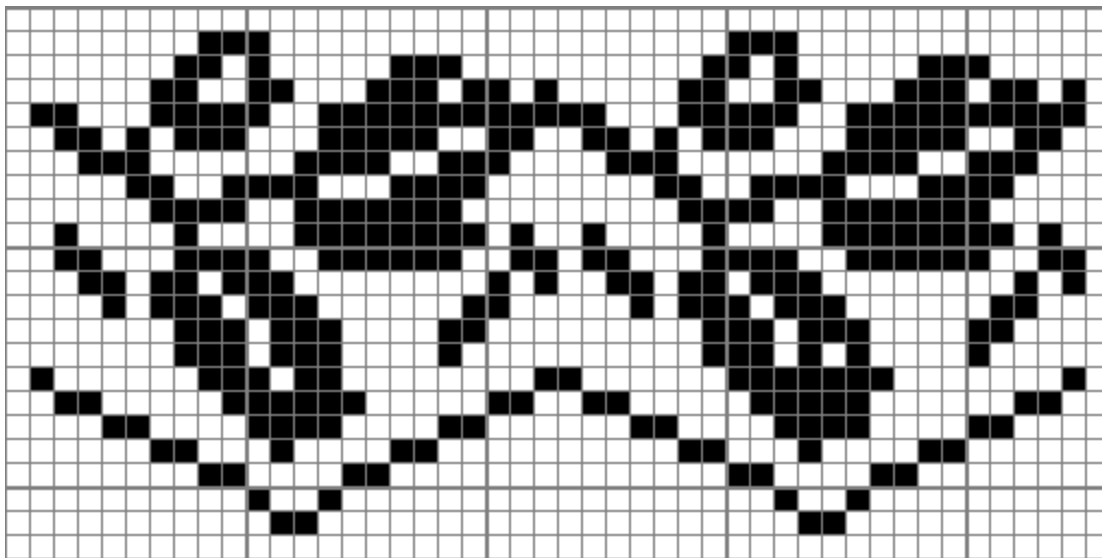
Alice Urquhart Fewell. *Seymour Daily Tribune*, July 1, 1924



### Design for Filet Edging

This design for filet edging could be used as the outsider border on a bedspread or for a tea cloth. If used for a tea cloth use fine thread and gauge the stitches so that there will be eight meshes to the inch. For a bedspread use ecru colored cotton and gauge the stitches so there will be six meshes to the inch.

Alice Urquhart Fewell



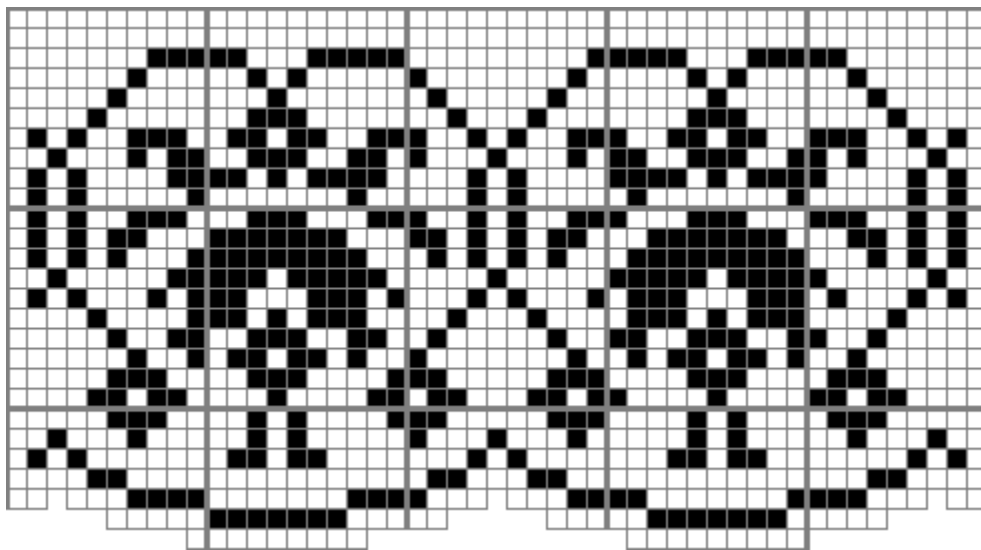
*Logansport Morning Press*, August 17, 1923; *Seymour Daily Tribune*, May 29, 1923

### Design for Filet Edging

The filet edging shown will be found useful in many ways about the house. It would look well across the ends of a bureau scarf or along the bottom edge of sash curtains. If worked with heavy thread it could be used for a bedspread.

For edging three inches wide use fine thread and gauge the stitches so that there are eight meshes to the inch.

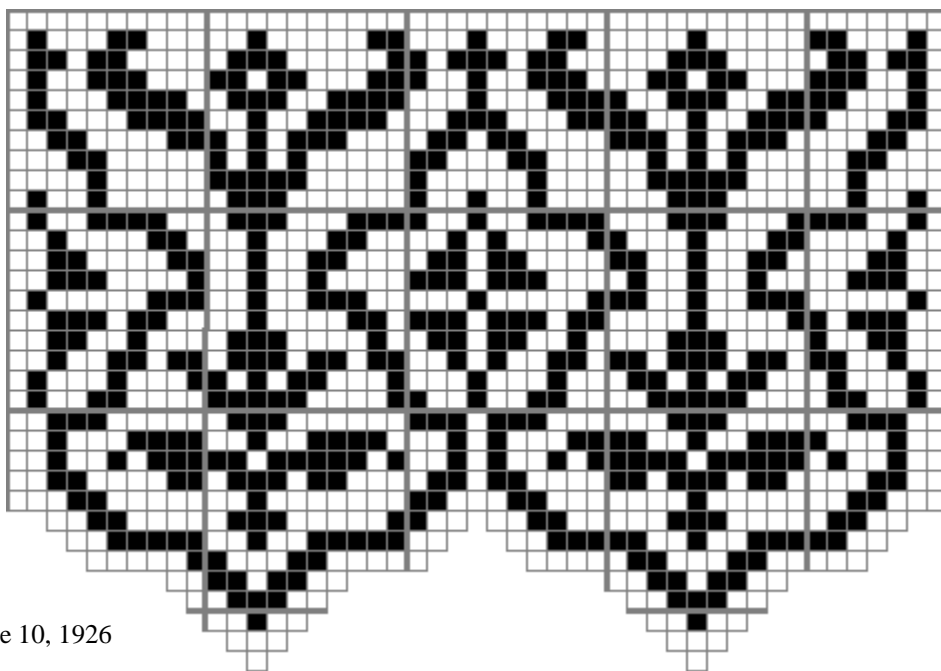
Alice Urquhart Fewell. *Seymour Daily Tribune*, February 15, 1926



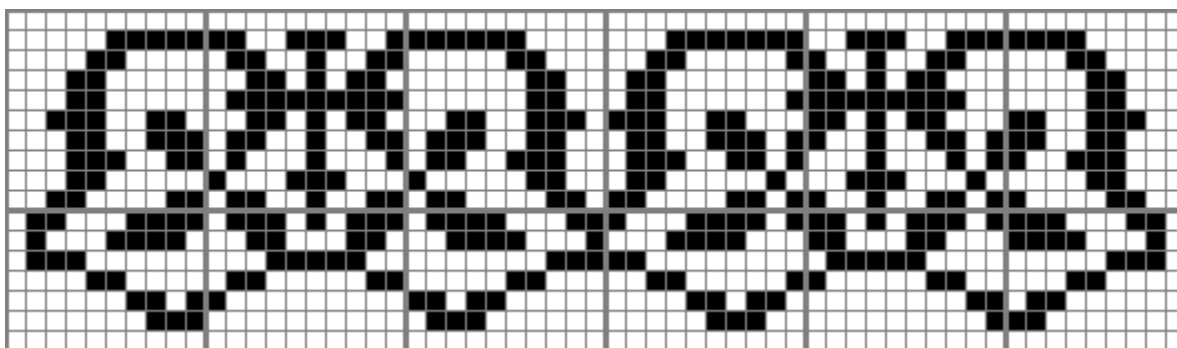
### Design for Filet Edging

This very unusual pattern for filet edging here will be found most attractive for a bed spread or to edge the top casing of summer curtains. Use a medium thread and gauge the stitches so there are six meshes to the inch.

Alice Urquhart Fewell,  
*Seymour Daily Tribune*, June 10, 1926



### Design for Filet Edging

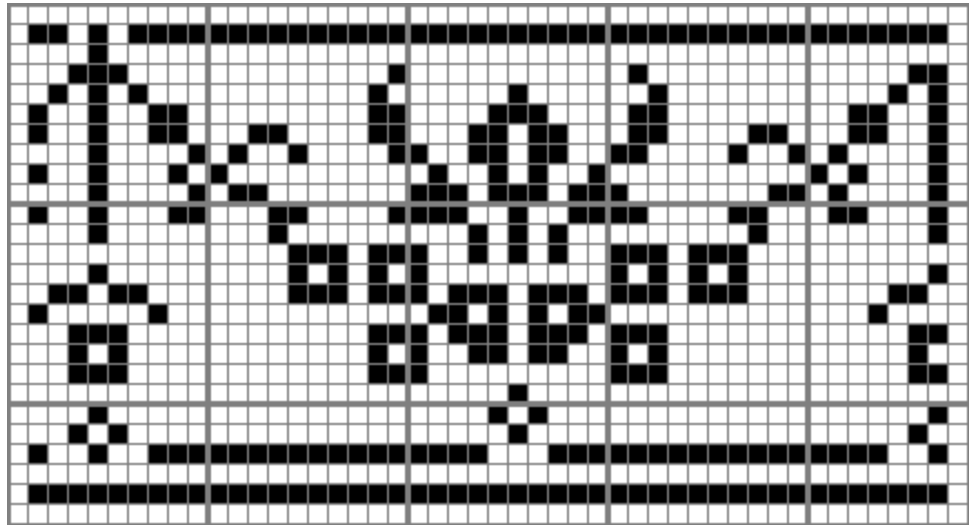


This rather unusual pattern for filet edging could be used in various ways to decorate household linen. It would look well on a pair of pillow slips for Christmas giving. Use fine thread and gage the stitches so there are eight meshes to the inch. Sew the edging to the hem of the pillow slips or on one end of a linen towel.

Alice Urquhart Fewell. *Seymour Daily Tribune*, October 30, 1925

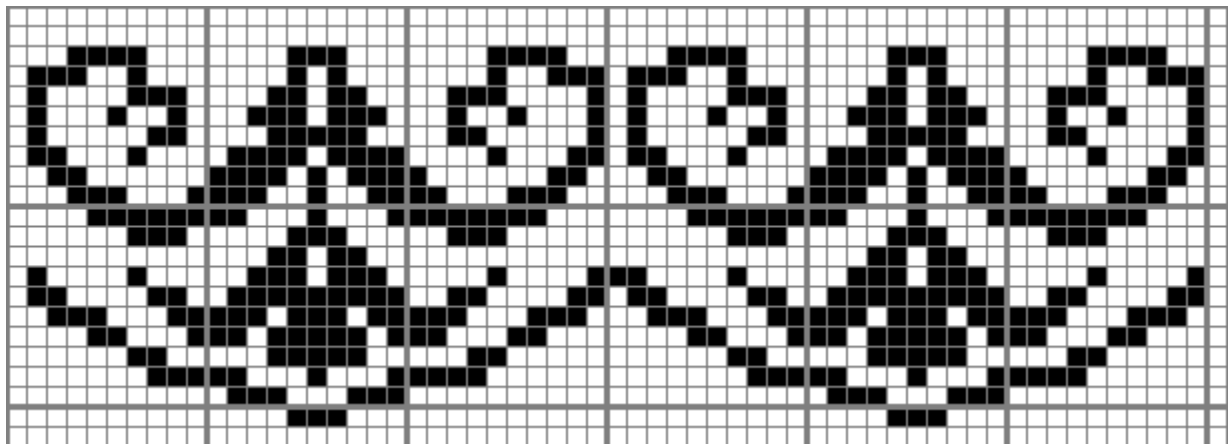
### Design for Filet Insertion

This rather unusual filet border will make a most attractive insertion which can be utilized on various pieces of household linen. Use fine thread and gauge the stitches so that there are eight meshes to the inch. Insert in the material with a buttonhole stitch.



Alice Urquhart Fewell. *Seymour Daily Tribune*, September 3, 1926

### Design for Filet Insertion

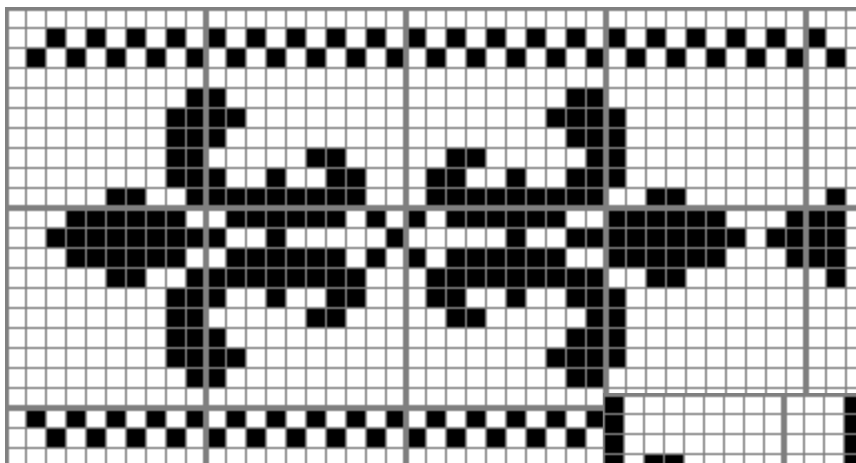


The attractive filet pattern given here will make an edging which will be found suitable for decorating various pieces of household linen. It would make a particularly pretty edging for a bedspread.

Alice Urquhart Fewell. *Seymour Daily Tribune*, September 18, 1926

### Designs: Fleur-De Lis Design

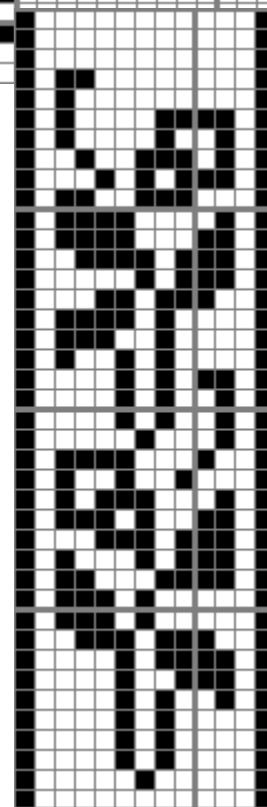
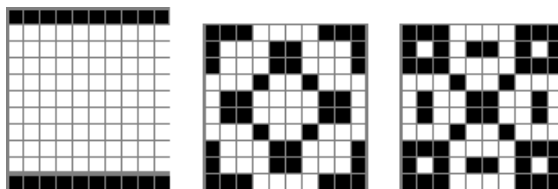
Leona. *Boston Daily Globe*,  
October 1, 1904



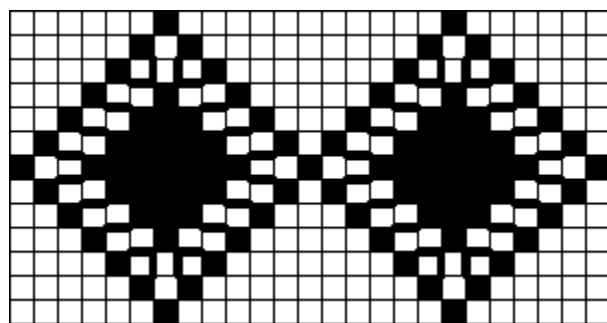
### Designs in Crochet for Lingerie

The length of the [yoke's] shoulder straps will depend on the size of the cotton used. Philadelphia Record. *Centralia Evening Sentinel*, October 1, 1921

Back and  
Shoulder Strap  
Options



### Diamond and Spider Yoke

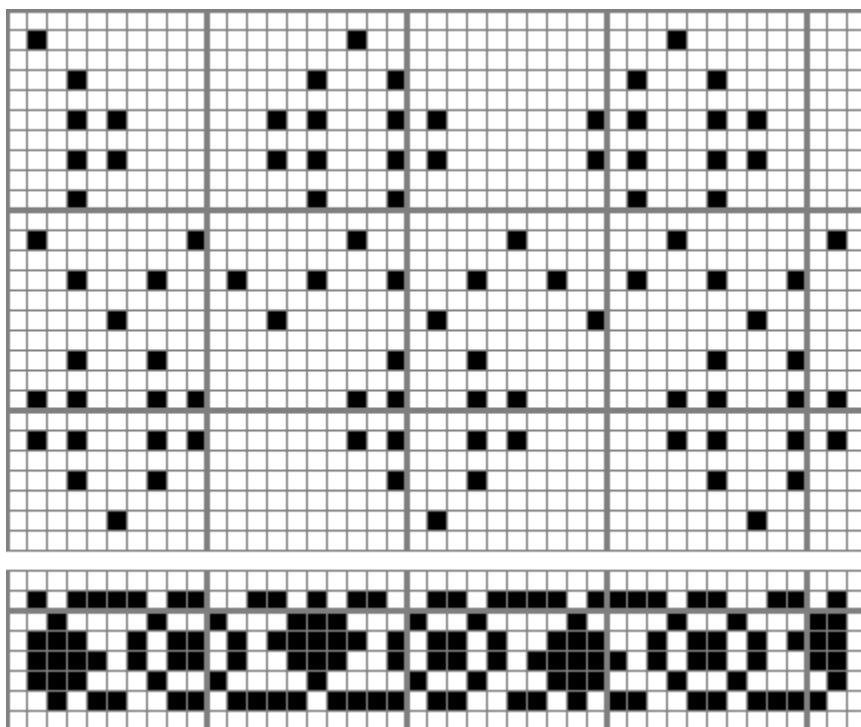


*Boston Sunday Globe*, April 11, 1920

## Designs in Cross Stitch

For Filene – Saw your request in column tonight (Sept 24), so send in two designs which are pretty for the bottom of gingham aprons. If you find the narrower pattern too close you can easily make it wider by working in every other square, as in the wider design. Please let me know if they are what you want.

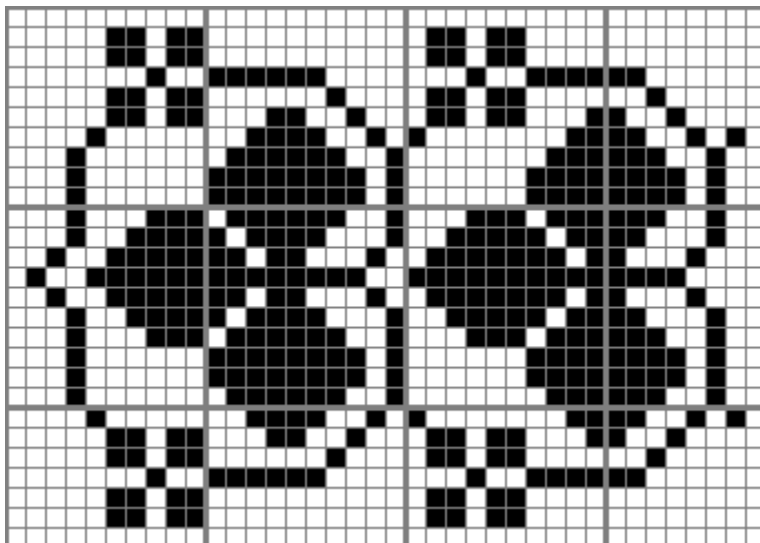
La Grand Dame  
*Boston Daily Globe*,  
October 6, 1903



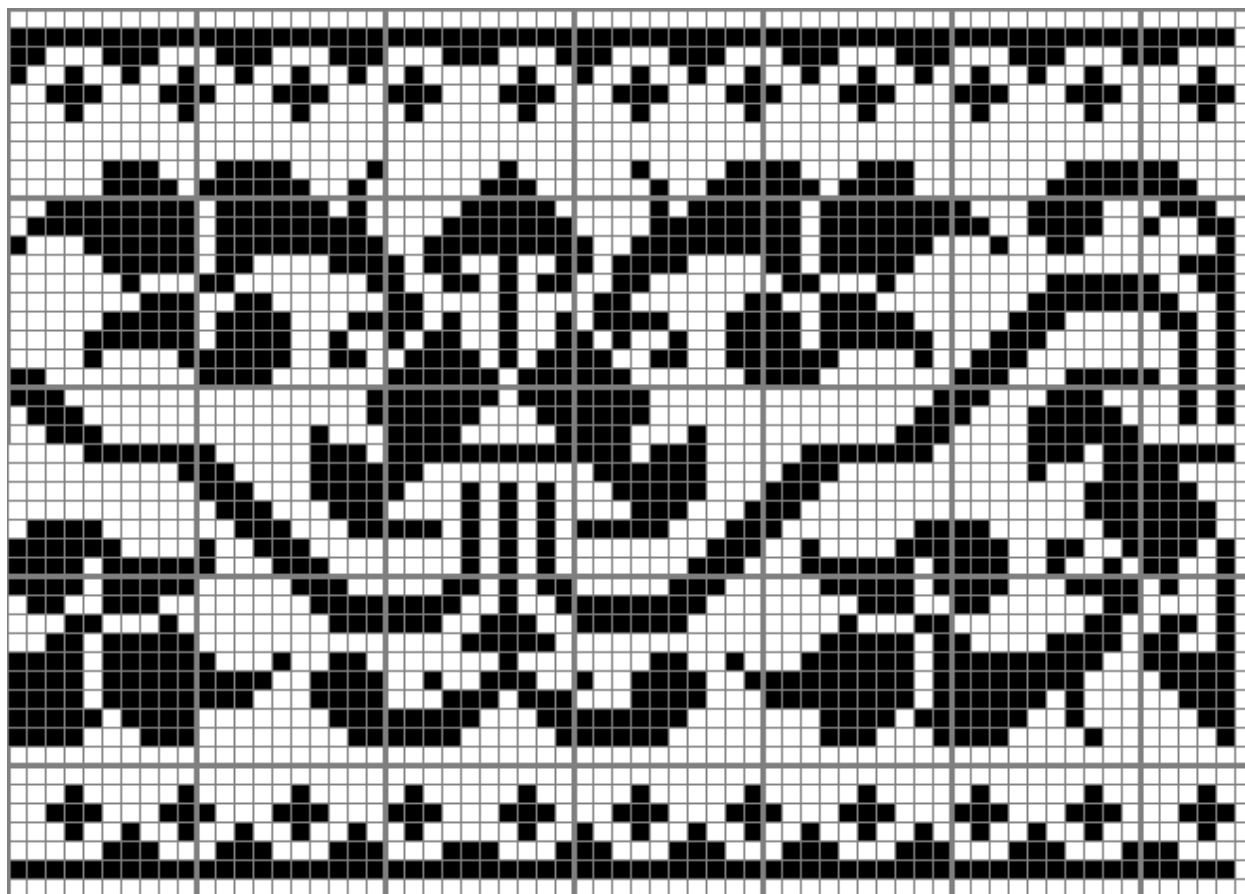
## Designs:

### Leaf Design in Cross-Stitch

Leona. *Boston Daily Globe*,  
October 1, 1904



### Designs: Oriental Design in Cross-Stitch



Leona. *Boston Daily Globe*, October 1, 1904

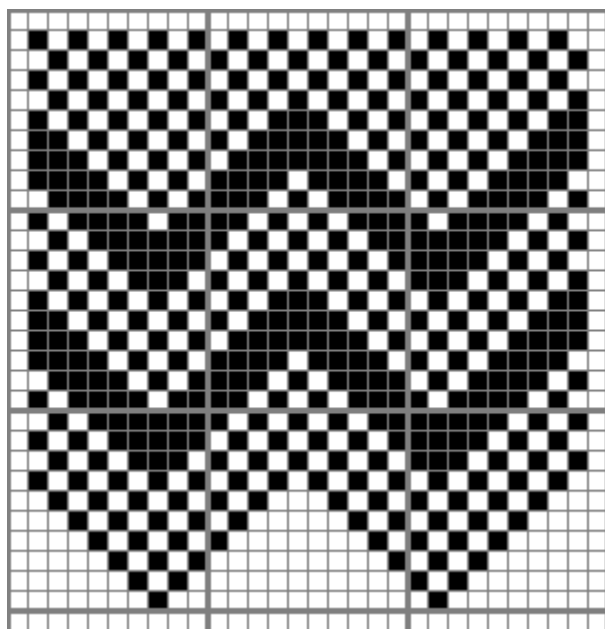
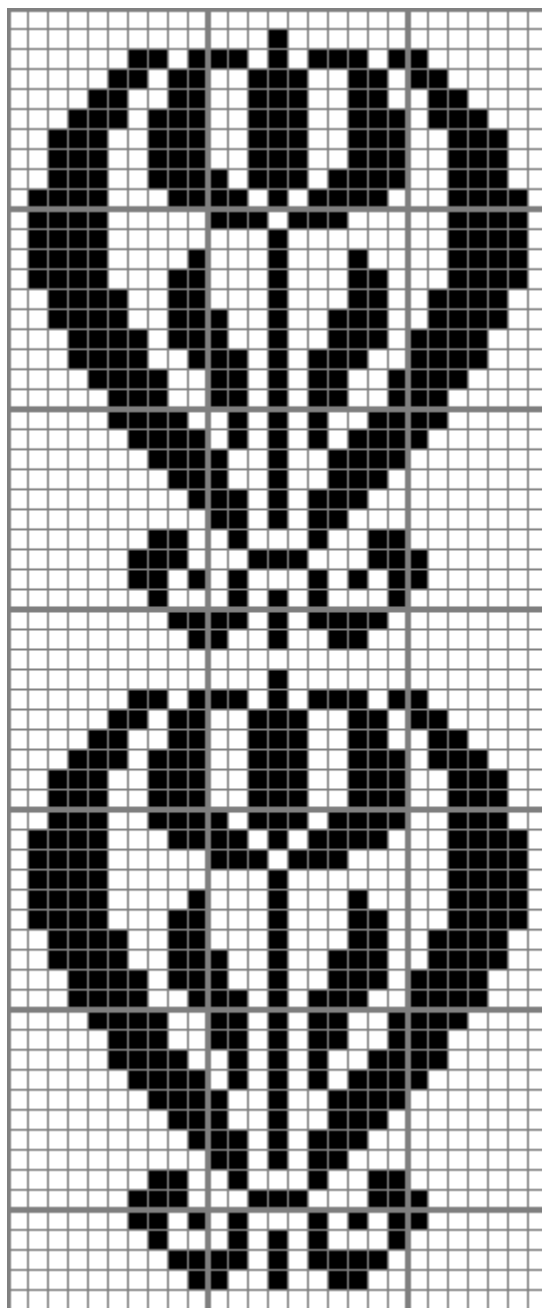
## Door Panel

This block pattern of the conventional tulip design is very attractive used as a door panel. It is simply and easily crocheted.

Edith M. Owen

*Portsmouth Times*, March 28, 1920

*Seymour Daily Republican*, May 22, 1920

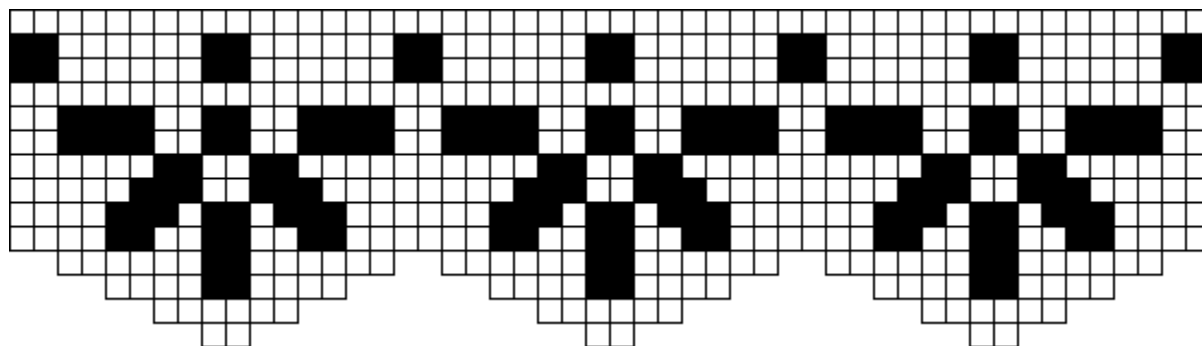


## [Edging/Band]

[No designer identified]

*Dubuque Times Journal*, March 19, 1922

## Edging - Half Blown Daisy



This block pattern is simple design of a half blown daisy, especially suitable to coarse work such as towels.

Edith M. Owen.

*Greensboro Daily News*, November 9, 1919;

*Portsmouth Times*, November 9, 1919; *Seymour Daily Republican*, November 27, 1919

## Edges for Towels

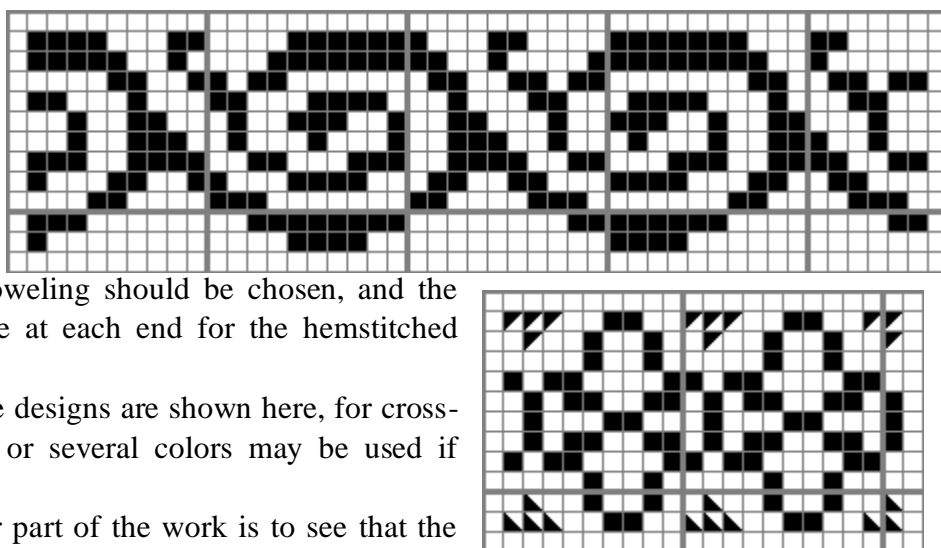
Guest towels always make acceptable gifts. Beautiful toweling may be bought by the yard, in any of several widths. An all-linen toweling should be chosen, and the proper allowance made at each end for the hemstitched ends.

Two most attractive designs are shown here, for cross-stitch embroidery, and or several colors may be used if desired.

The most particular part of the work is to see that the canvas is based on so that the threads run exactly parallel with the threads of the linen. Another point to remember is to have all the under stitches go one way and all the upper stitches in the opposite direction. In pulling the canvas threads out, remove the short ones first, and the long ones will come easily. Materials required are two skeins of embroidery cotton for each towel. The solid squares in the smaller working chart represent one shade and the triangles another.

These cross stitch designs may be used for filet crochet, if preferred.

(Courtesy *Star Needle Work Journal*). *Washington Herald*. March 12, 1922





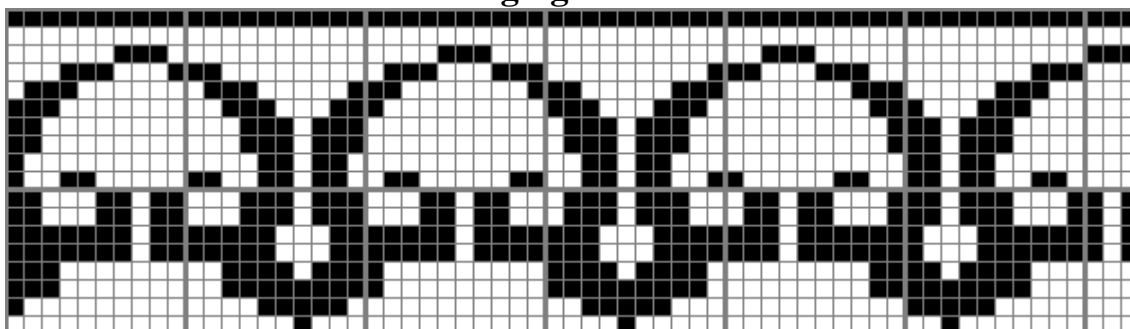


### Edging Easily Made

Here is an edging that is already well known and popular.

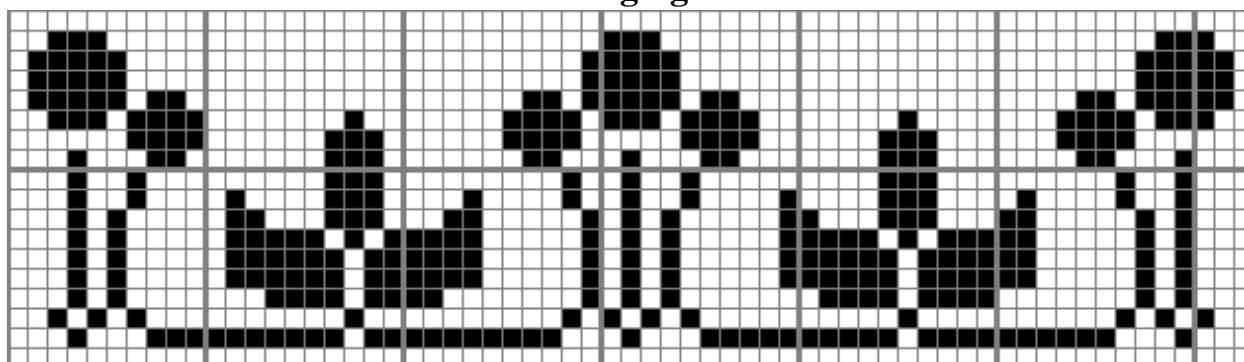
*Boston Sunday Globe* (Boston, MA), March 28, 1920

### Edging from Over the Water



*Centralia Evening Sentinel*, October 1, 1921

### Edging



For the day pillow slips, the wide edging is very pretty in filet lace. This will be found to be very easily extended in No. 70 cotton.

Edith M. Owen. *Greensboro Daily News*, December 26, 1920; *Portsmouth Morning Sun*, December 26, 1920

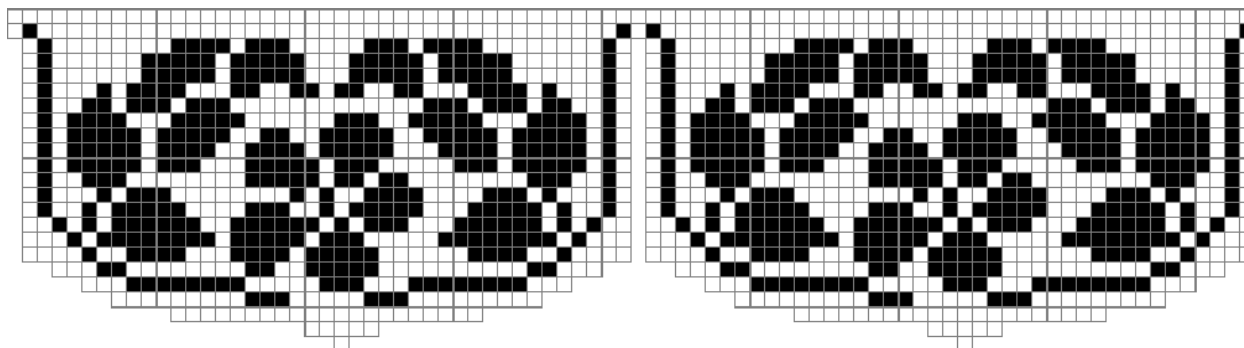
### Edging

This unusual attractive edging is on of the hawthorn blossom and can be applied either on a straight or circular edge. It is applied to the linen by a buttonhole stitch and the edge finished by a single crochet and picot edge.

Edith M. Owen

*Greensboro Daily News*, December 14, 1919; *Portsmouth Times*, December 14, 1919;

*Seymour Daily Republican*, January 22, 1920



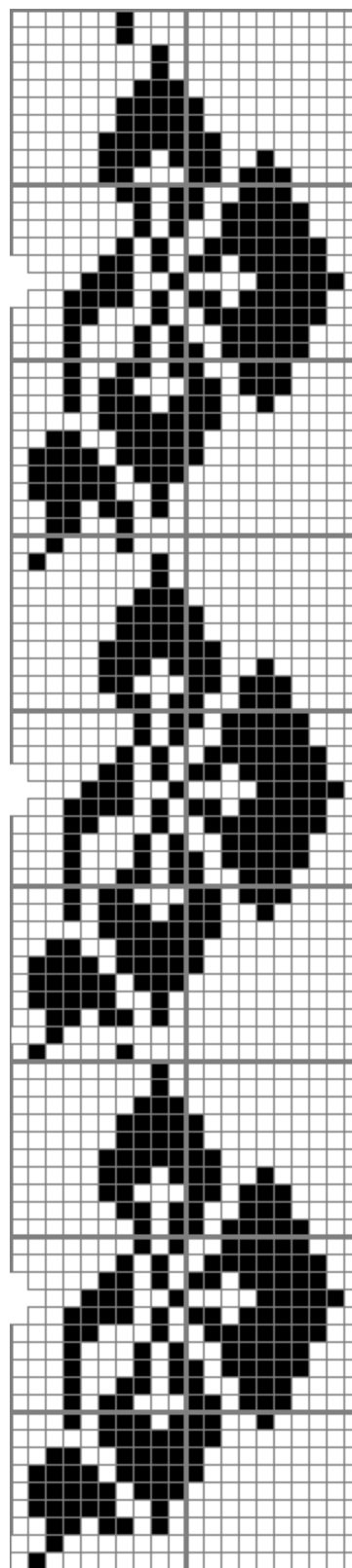
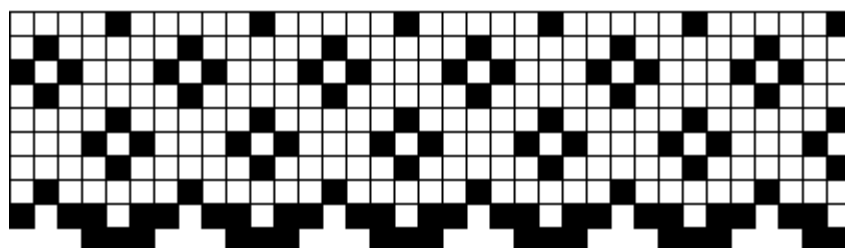
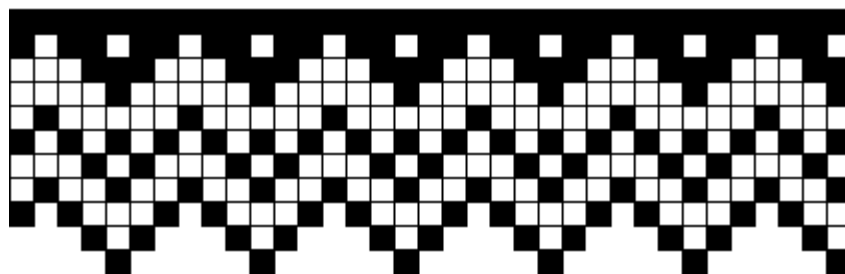
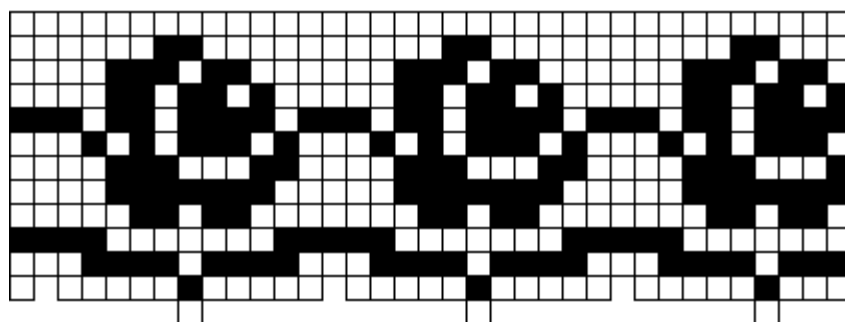
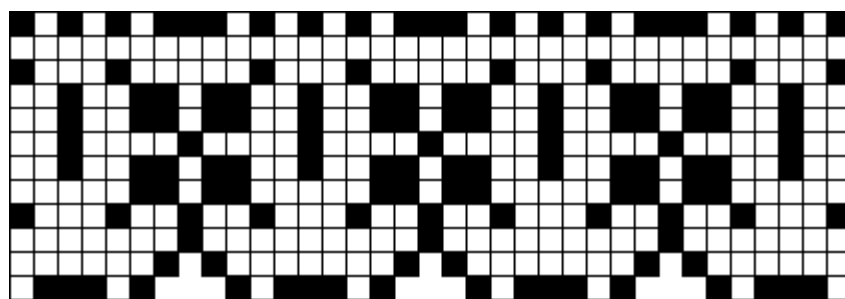
## Edging

The bloc patterns of the edging is also of the iris . . . . It is not only very distinctive but easily adapted to many uses.

Edith M. Owen, *Greensboro Daily News*, February 2, 1920

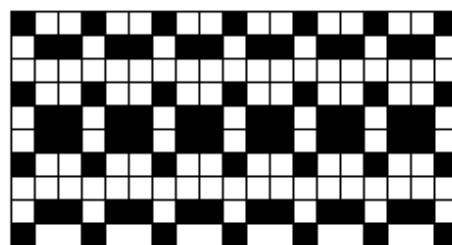
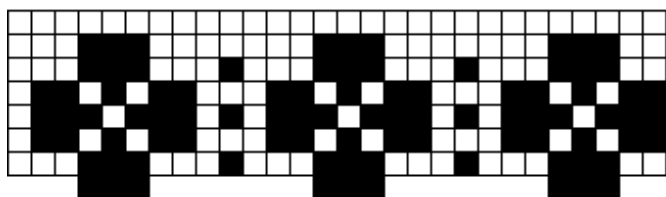
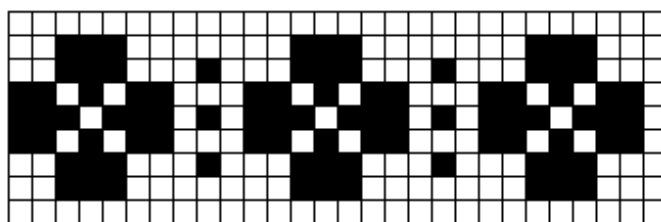
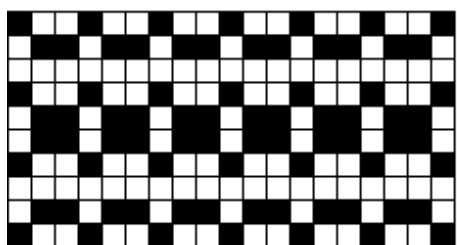
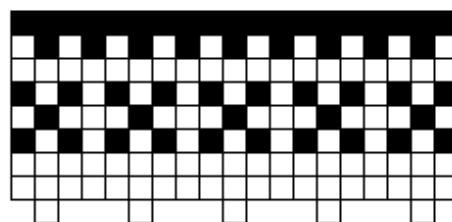
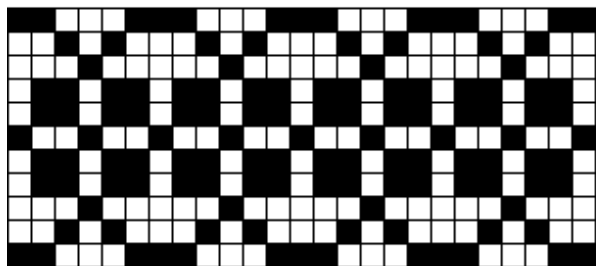
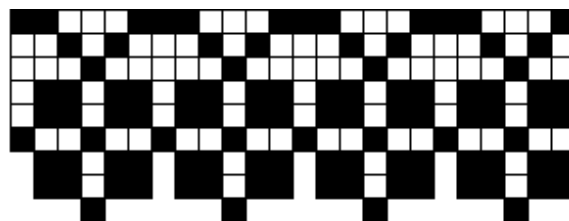
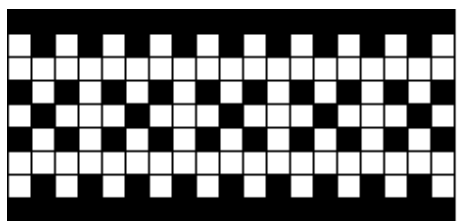
## Edging for Towel Ends

These are four block patterns of pleasing designs. They can be used in towel ends and other household linens. Insertions matching these can be made by omitting the scallops and crocheting a straight edge except the designs having the pointed edge which is filled in as the upper edge.



Edith M. Owen.  
*Calgary Herald*, March 9, 1918

## Edgings and Insertions

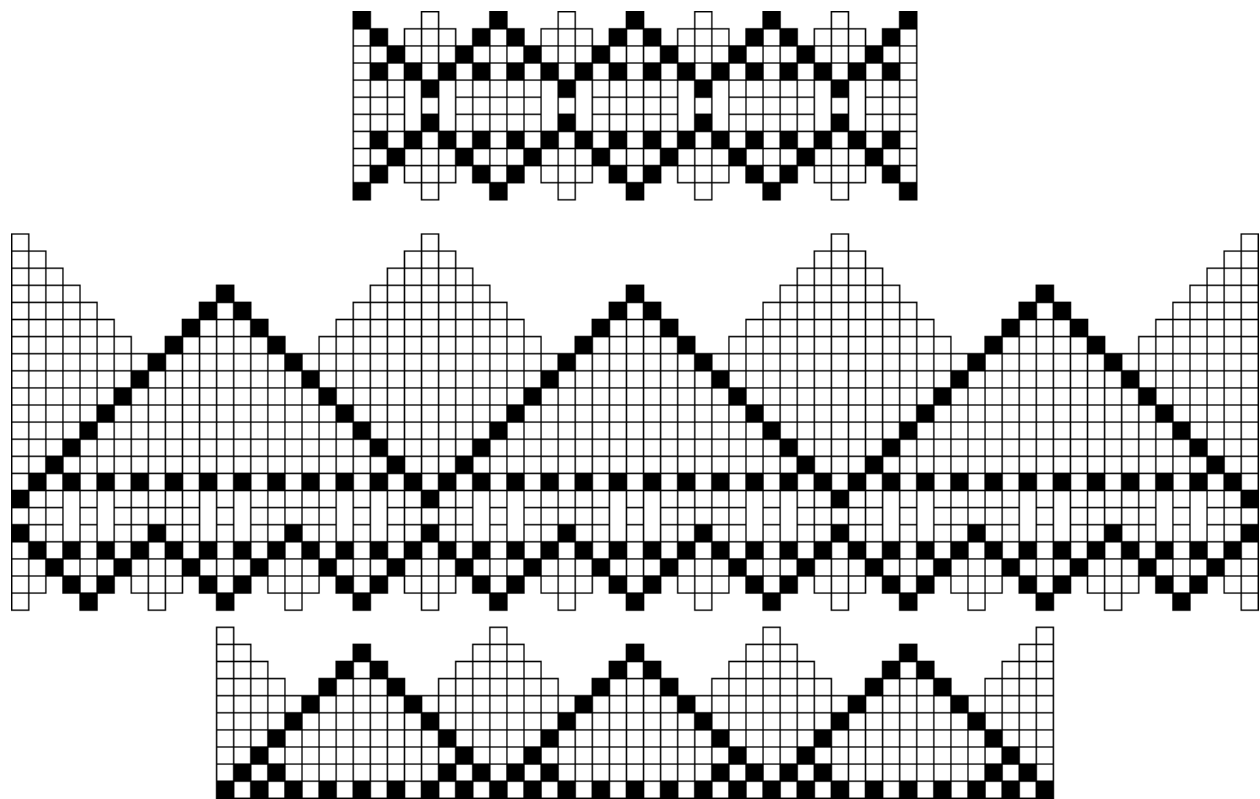


This assortment of edgings and insertions matching are simple, durable and very quickly crocheted. They are especially adapted for towels. Crochet cotton No. 30 being used although very pretty and dainty when crocheted of silk for silk undergarments.

Edith M. Owen.

*South Bend News-Times*, April 14, 1918

### Edgings

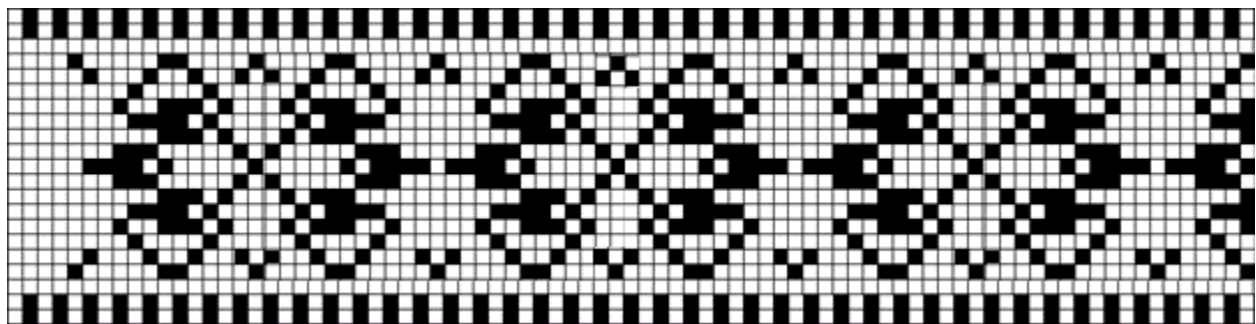


The lace edgings are very simple and easily made. The large edging is for the top of a camisole the small beading is for the shoulder straps and belt. The small edging is for a suggestion of tiny sleeves if desired. Crochet cotton No. 70 or 80 is used.

Edith M. Owen

*Seymour Daily Republican*, March 13, 1919

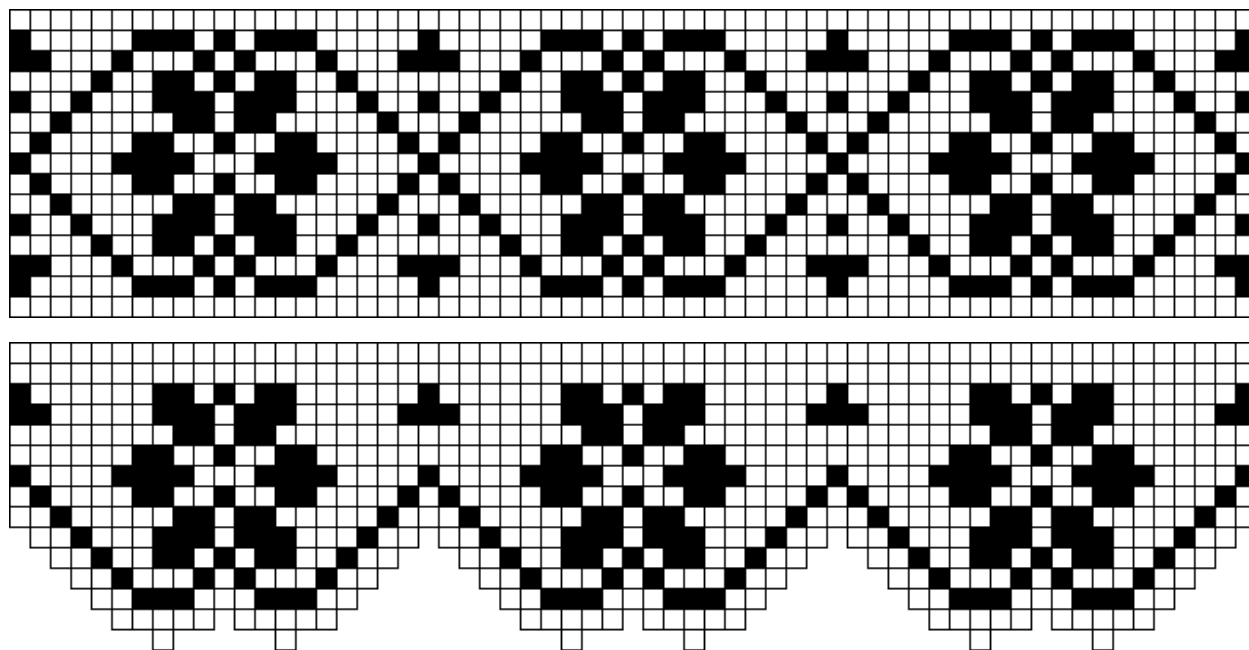
### Filet Crochet – Band



This block design of conventionalized forms is more suitably adopted for borders on scarfs, pillow cases, sheets, towels or bed spreads. The width is varied according to the weight of the crochet cotton used; crochet cotton No. 40 and hook No. 12 making it three inches in width, where as crochet cotton No. 100 and hook No 13 making it a trifle over two inches in width.

*South Bend News-Times*, June 10, 1917

### Especially Pretty for Bedroom Linens

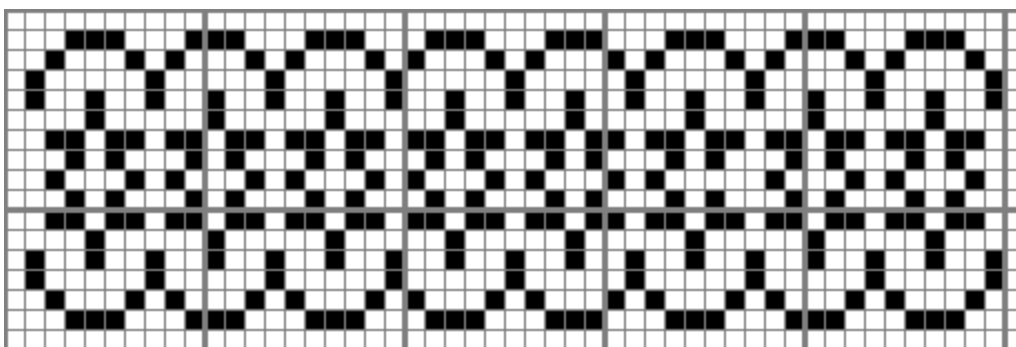


This block pattern is very attractive because of its simplicity and is adapted to most any use where one desires insertion and edgings. It is especially pretty in bed room linens.

*South Bend News-Times*, January 20, 1918

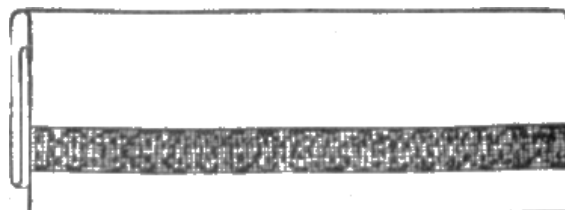
### Filet Band for a Pillow Case

This filet band which is inserted in a pillow slip is worked with



number 50 crochet cotton. Make two bands each one long enough to reach the entire distance around a pillow slip. Insert these bands with a buttonhole stitch just above the hem, and you have an attractive and unusual pair of pillow cases.

Alice Urquhart Fewell.  
*Seymour Daily Tribune*, March 31, 1921

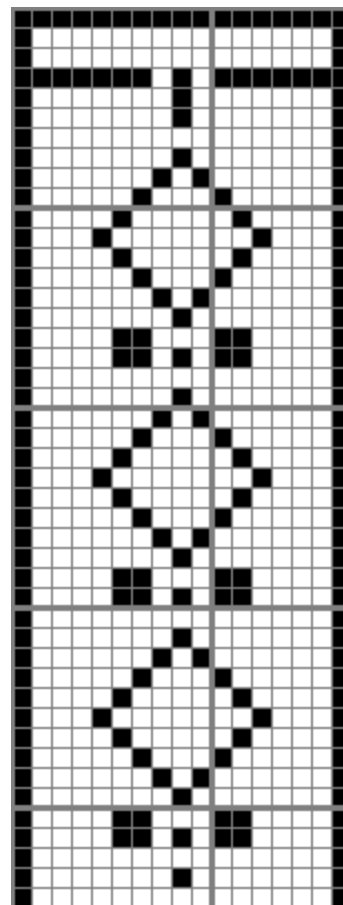


## Fashionable Knitted Jumper

There is always a great deal of curiosity as to what the originators of fashions in sweaters will bring forth for the new season. While there seems to far to be no decided change this year, a fashion that promises to be popular is that of the jumper worn in lieu of waist and knitted in silk. The design given today is for the vest and cuff of such a jumper. It should be crocheted first and the rest of the sweater knitted or crocheted afterwards. Remember that while crocheting may be easier, the finished product is apt to stretch. For the size use a kimono waist pattern that fits you and follow that. You will find it much more satisfactory when knitting any sort of sweater to make your article to that, than to try to have someone hold your work up to you and guess at it.

The crocheted vest, collar and deep cuffs of silk are being used on dresses and waists of all materials, so if you don't wish a jumper knitted you might use the designs for the other.

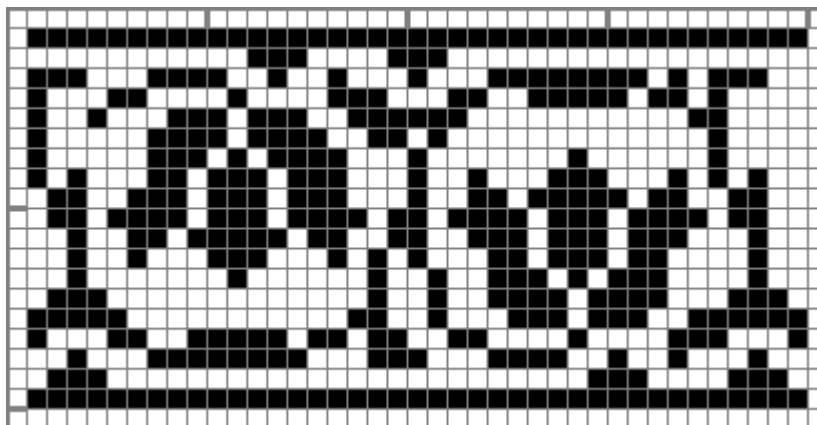
Helen Baxter (columnist). *Philadelphia Inquirer*, May 1, 1921



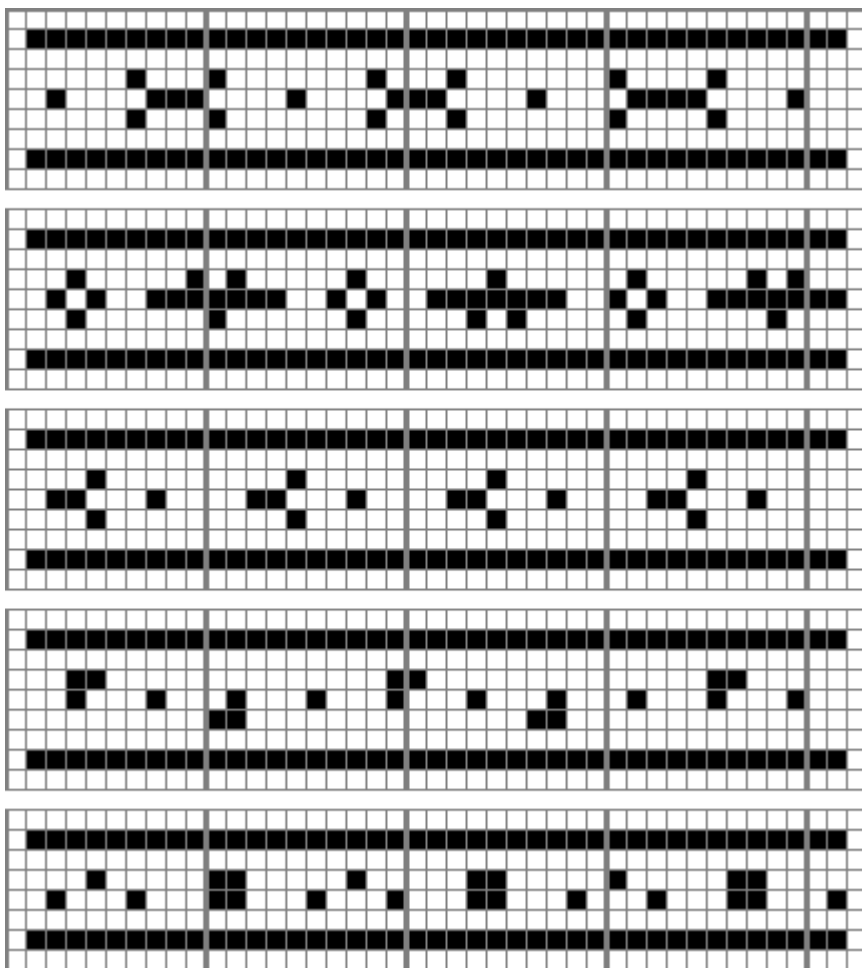
## Filet Border

The attractive filet border given here could be used in a number of ways to decorate household linen. It would be especially attractive inserted across the end of a towel or pillow slip. Use fine thread and gauge the stitches so that there are eight meshes to the inch.

Alice Urquhart Fewell. *Seymour Daily Tribune*, January 23, 1926



### Filet Baby Pillows [Insertions/Bands]



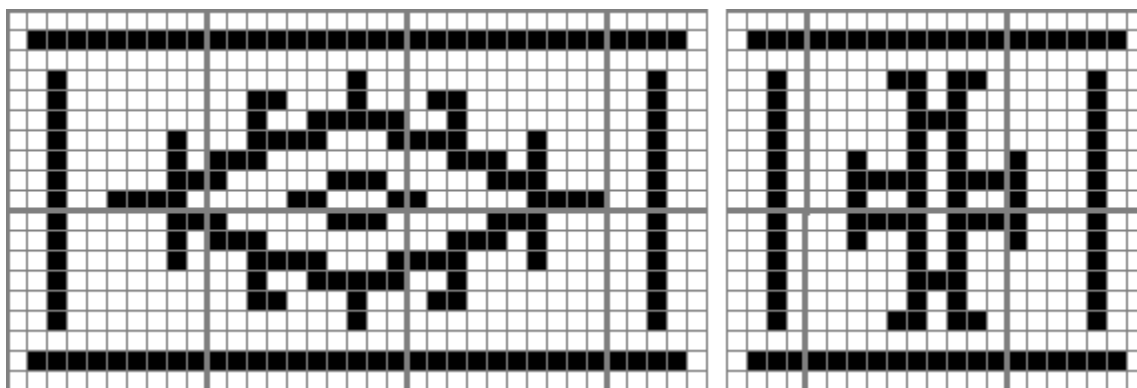
As filet has almost superseded everything else in the line of decoration, it has quite naturally become the trimming of the moment for baby's things. And it makes a most effective trimming too. It has always been considered a sacrilege to make baby clothes by machine and so while one was about it it was always just as easy and far prettier to put seams together with entre deux. But now the idea is to put the seams together with very narrow filet. Hence the insertion designs given today. The designs may be used for other things, of course.

And the little medallions are to be inserted in the front of the dress or may be joined together to form a little yoke. They should all be crocheted in at least a thread as one hundred.

The newer real filet baby pillow are of the slip type, open at both ends. The edges are finished with narrow filet edging and an insertion of filet is put about an inch from the edge. Outside of that the pillows are perfectly plain. And these designs might be used for that, too. The border of a row of closed mesh may be omitted if desired.

Helen Baxter. *Philadelphia Inquirer*, December 29, 1918

### Filet Beading for Camisole

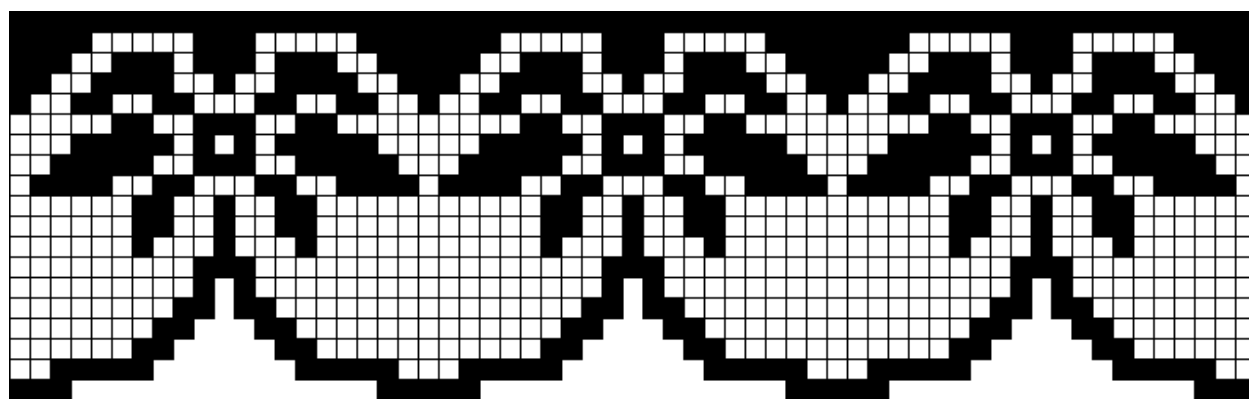


The needlewomen who make real filet say that it is so tedious a process that it worth every cent your pay for it, so perhaps it just as well for us to be satisfied to crochet filet as well. It can be darned, but really looks just what it is and most persons think it worth neither the time nor expense involved. So the design given on today's page is for the crocheted variety, to be used for camisoles with the of beading. For the newer camisoles are so designed. They are merely a straight piece of material with the filet beading at the top and narrow straps of plain filet.

Either one of the patterns given herewith may be used. Crochet the pattern, chain thirty-two (two for each mesh and two for turning), double crochet into the post at the opposite end, repeat the same length chain and begin the repetition of the pattern over this second length of chain, then filet again. The ribbon is run under the filet over the chain and so on. Helen Baxter.

*Philadelphia Inquirer*, March 14, 1920

### Filet Crochet – Poinsettia



This pretty block pattern in filet crochet presenting the poinsettia in conventionalized form when made of No. 80 crochet cotton would be charming for a handsome petticoat, and of coarser cotton and scrim for the bottom of curtains, or bureau and serving table scarfs when combined with linen of heavy weight. An insertion can be made to match by adding a continuous line of solid blocks across the lower portion of the edge leaving one open space below the lowest petal of the flower and omitting the scallops.

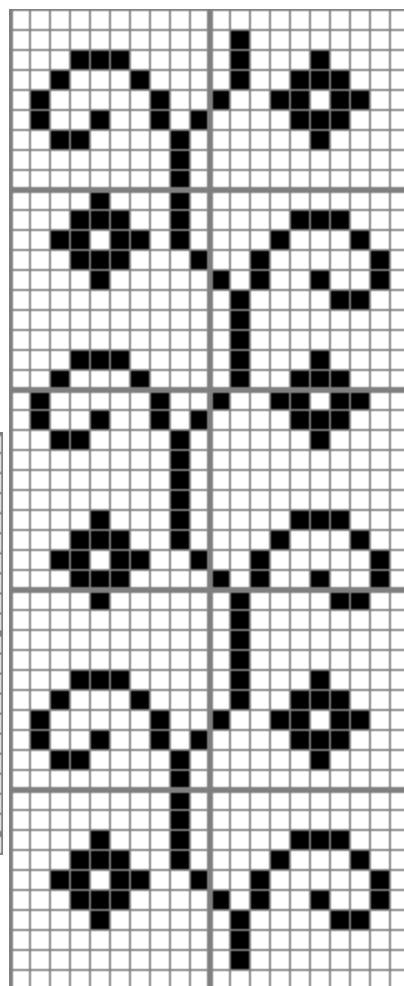
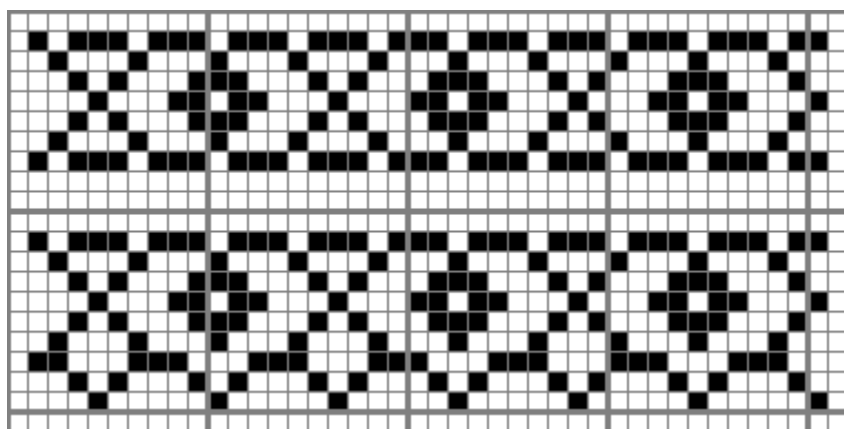
*South Bend News-Time*, July 15, 1917



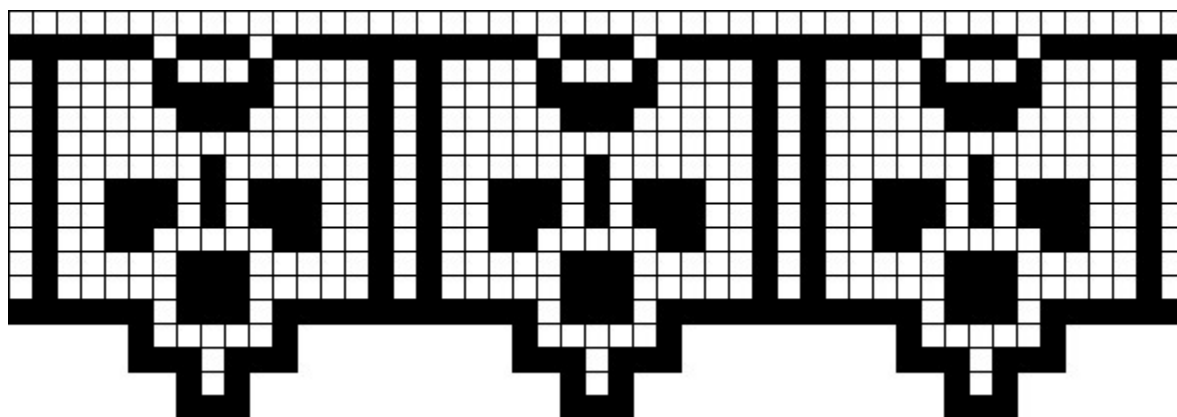
### Filet Borders

The filet borders given below will be found suitable for decorating various pieces of household linen. The narrow borders consist of matching insertion and edging. Use fine crochet cotton and gauge the stitches so that there are eight meshes to the inch. The wide band may be worked with heavier thread. Gauge the stitches so that there are six meshes to the inch.

Alice Urquhart Fewell. *Seymour Daily Tribune*, August 20, 1924

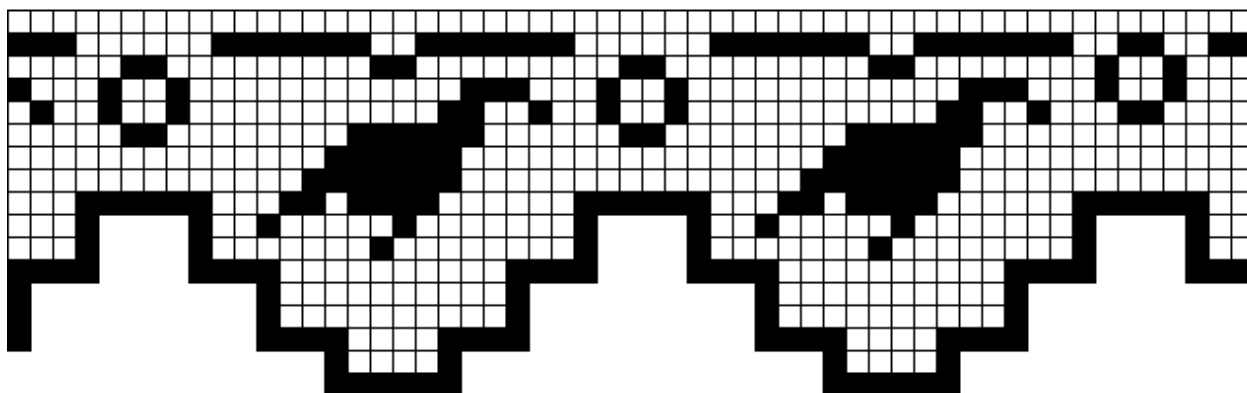
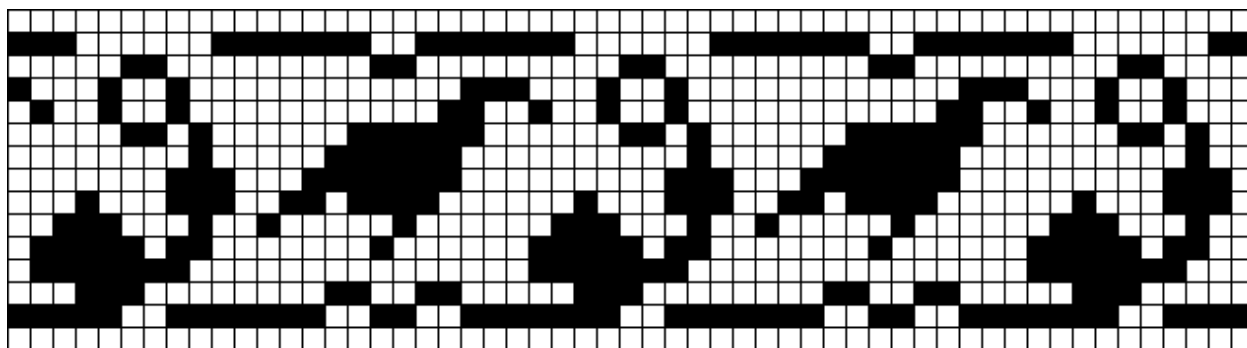


### Filet Crochet - Towel Border



Filet crochet seems especially well adapted to towel borders. The accompanying design although quite simple, is very pleasing. Use crochet cotton No. 30. *South Bend News-Times*, April 22, 1917

### Filet Crochet – Rooster Design

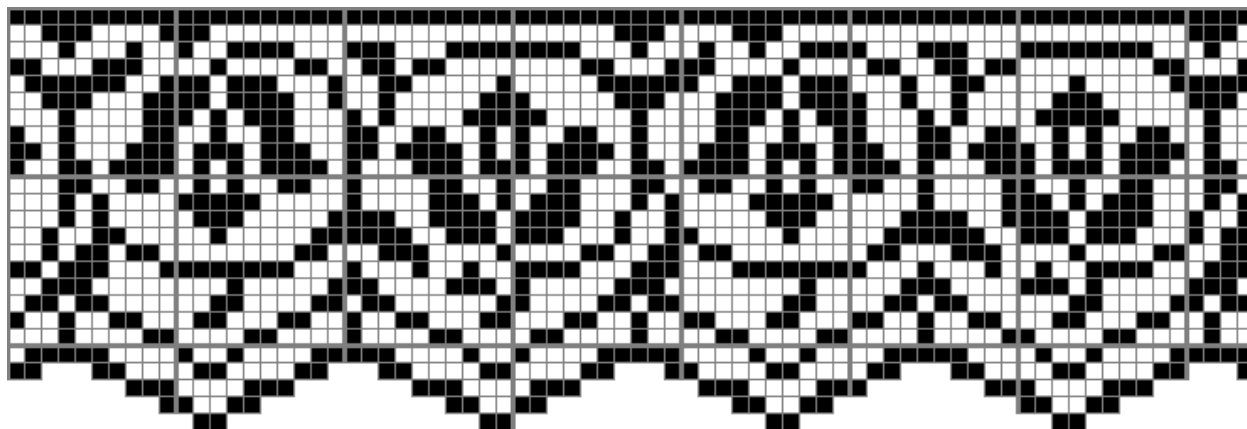


Block pattern for insertion and edge to match, in rooster design. These patterns are largely used for runner or towel ends. Use crochet cotton No. 70.

Catharine Greenwood

*Oregon Daily Journal*, September 12, 1915

### Filet Edging



This filet edging is designed for a bedspread. Use heavy crochet cotton and gauge the stitches so that there will be five meshes to the inch. This will give you a piece of edging five inches wide. Make sufficient to around the outer edge of a bedspread and around the bolster throw if desired.

Alice Urquhart Fewell. *Seymour Daily Tribune*, February 25, 1924

## Filet Crochet – Rooster Design

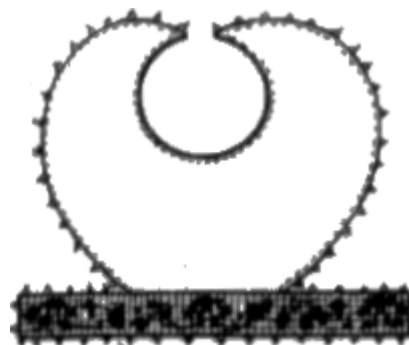
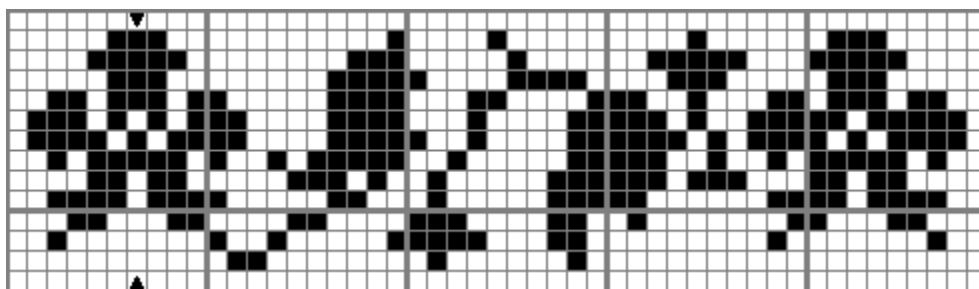
### Filet Design for a Baby's Bib

This filet design is for the bottom strap of a baby's

bib. Make the bib of any material desired, cutting it the shape shown in the little sketch. Have the outside edges of the bib hemstitched on the machine. Cut off the material close to the hemstitching and work a picot in the meshes of the stitching. Make the filet band following the pattern given here. Only half the pattern is given, the center of the design being indicated by the arrow. Use fine thread and a fine needle and gauge the mesh of the crochet so that there will be about 12 meshes to the inch.

This will make the band to the lower edge of the bib as shown in the sketch and a picot around the edge. Take a piece of ribbon long enough to reach around the baby's waist allowing enough to tie in the back. Baste the ribbon behind the filet band so that the color will show through the meshes, leaving ends of the ribbon at each end of band which are to be used for fastening on the bib.

Alice Urquhart Fewell. *Seymour Daily Tribune*, October 12, 1921

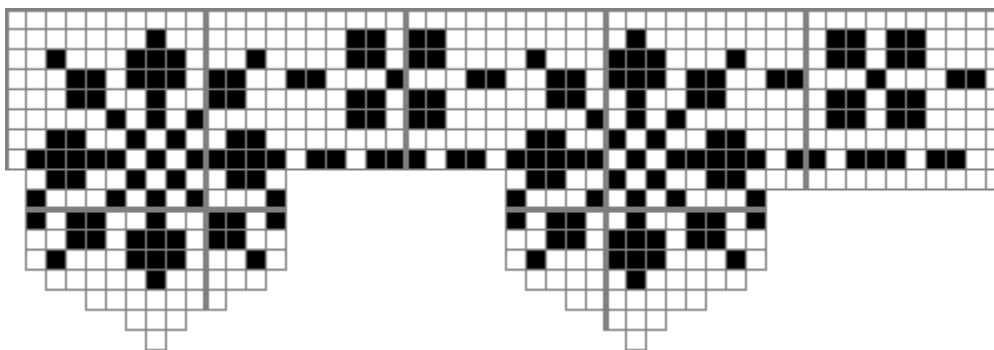


### Filet Design for a Bed Spread

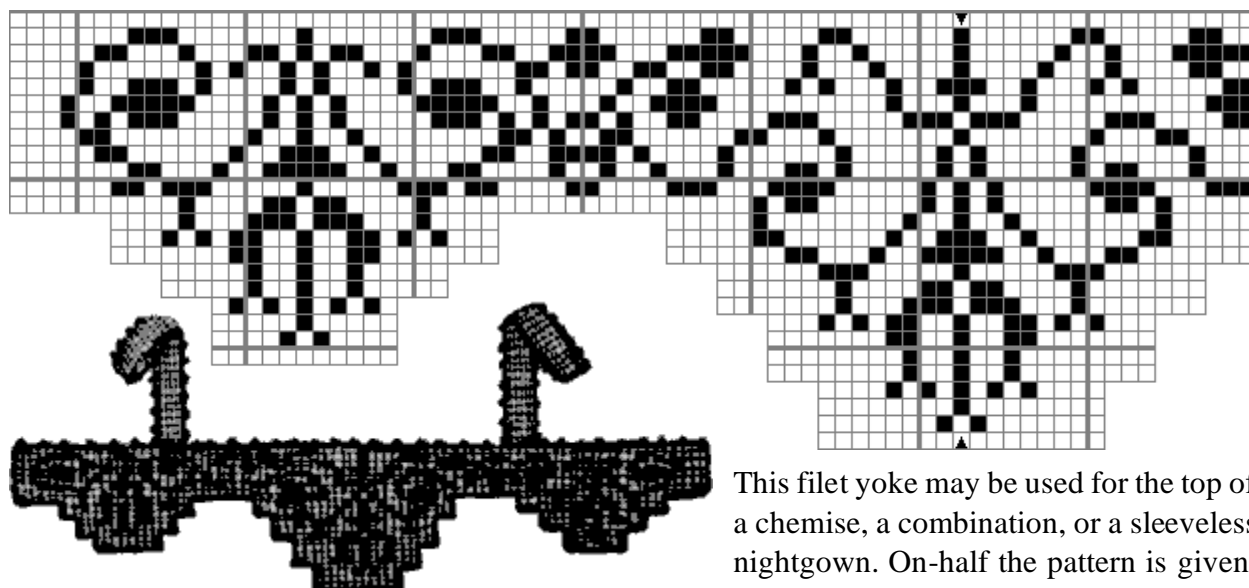
The border given here is to be used to finish the outside edge of a bed spread. The

spread may be made of any material desired. Unbleached sheeting for the spread with a cream colored thread for the filet border would make a very pleasing combination. Use heavy crochet cotton and gauge the stitches so that there will be four stitches to the inch. Make sufficient edging to go around the bed spread following the pattern given here. A picot may be added around the outside of the edging if desire.

Alice Urquhart Fewell. *Pueblo Chieftain*, November 24, 1921



## Filet Design for a Chemise



This filet yoke may be used for the top of a chemise, a combination, or a sleeveless nightgown. On-half the pattern is given, the arrows indicate the center. Work up the design with fine thread, gauging the stitches so that there are eight meshes to the inch. Continue the plain mesh out at the sides beyond the pattern until the yoke is large enough for the bust measure desired. The shoulder straps are made of the plain filet mesh and finished on the edge with a picot. The top of the yoke is finished in the same manner.

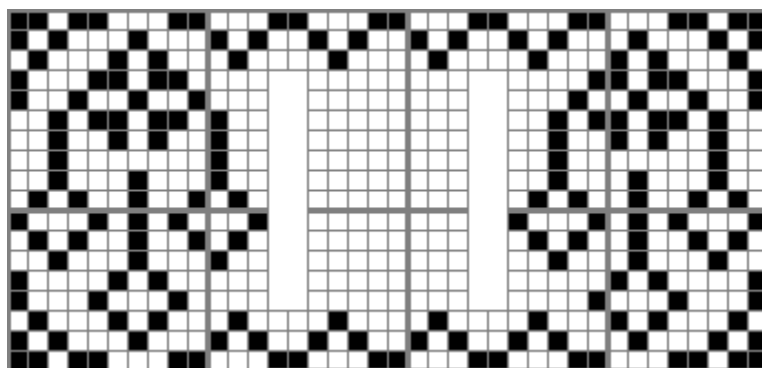
Alice Urquhart Fewell

*Seymour Daily Tribune*, July 15, 1924



## Filet Trimming for a Child's Hat

The little filet design given here trims the front of a child's summer hat most effectively. Work the pattern with fine thread and gauge the stitches so that there will eight meshes to the inch. Make a simple picot around the entire outer edge of the rectangle. Run a wide ribbon through the slits in the filet trimming, making two loops as shown in the sketch, and leaving a long end of the ribbon to be carried around the crown of the hat when fastened in place. This trimming is used on any kind of a wash summer hat having one of the soft crowns which button on the brim.

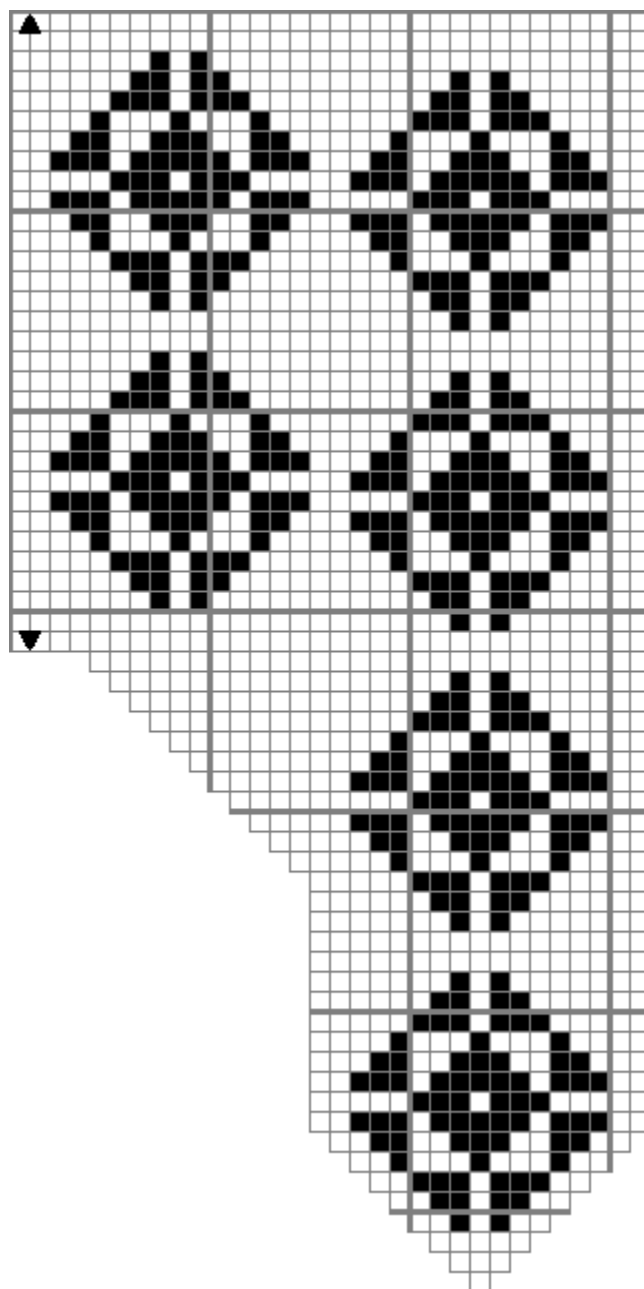


Alice Urquhart Fewell. *Seymour Daily Tribune*, May 1, 1923

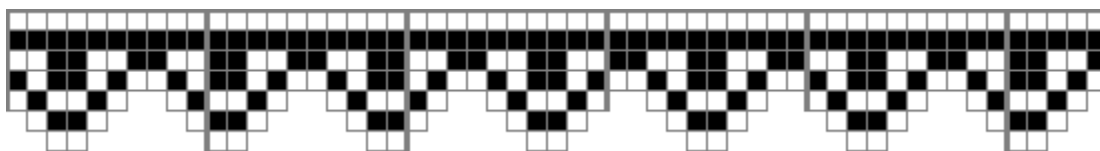
### Filet Design for a Childs Collar

This filet design is for a child's collar and is suitable for a coat or dress. One half the pattern is given, the arrows indicating the center. Use medium thread and gauge the stitches so that there are five meshes to the inch. The entire outer edge and neckline is finished with a picot. Alice Urquhart Fewell

*Seymour Daily Tribune*, February 9, 1925



### Filet Design for a Pillow [Edging]



This butterfly insertion decorates a pillow for the boudoir. Make a strip of the insertion long enough to include four butterflies, using fine thread and gauging the stitches so that there are eight meshes to the inch. Make a pillow slip from linen and insert the filet strip through the center as shown in the little sketch. Make enough edging to go around the outside edge and sew it in place. This slip is especially attractive over a colored pillow.

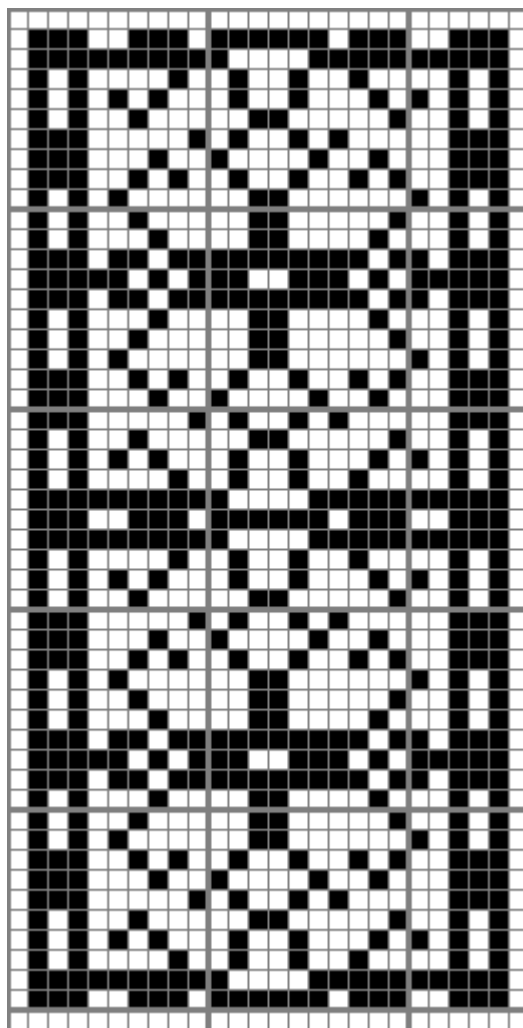
Alice Urquhart Fewell. *Seymour Daily Tribune*, September 16, 1926

### Filet Design for a Pillow

The filet design given here forms bands which trim a lingerie pillow most effectively. Decide on the size desired for the pillow and then make two strips like the filet pattern long enough to reach all the way around the pillow. Gauge the stitches so that there will be eight meshes to the inch. Select some fine white material for the pillow case and insert the bands in it as shown in the sketch. The outside edge of the slip may be finished with a fancy crocheted picot. When the material is cut away from the bands and the slip put over a pillow covered with colored silk the effect is very pleasing indeed. Alice Urquhart Fewell.

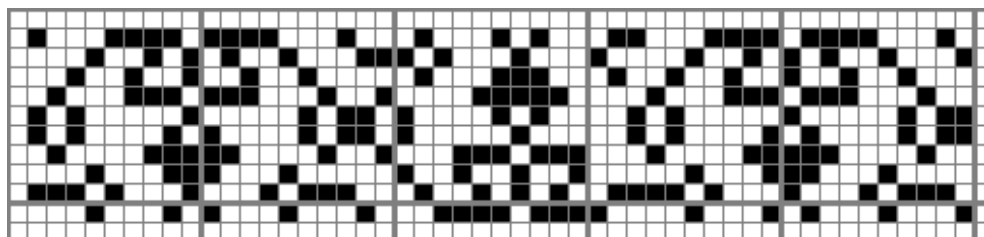


*Oshkosh Daily Northwestern*, January 5, 1923  
*Seymour Daily Tribune*, July 19, 1922



### Filet Design for a Pillow Slip

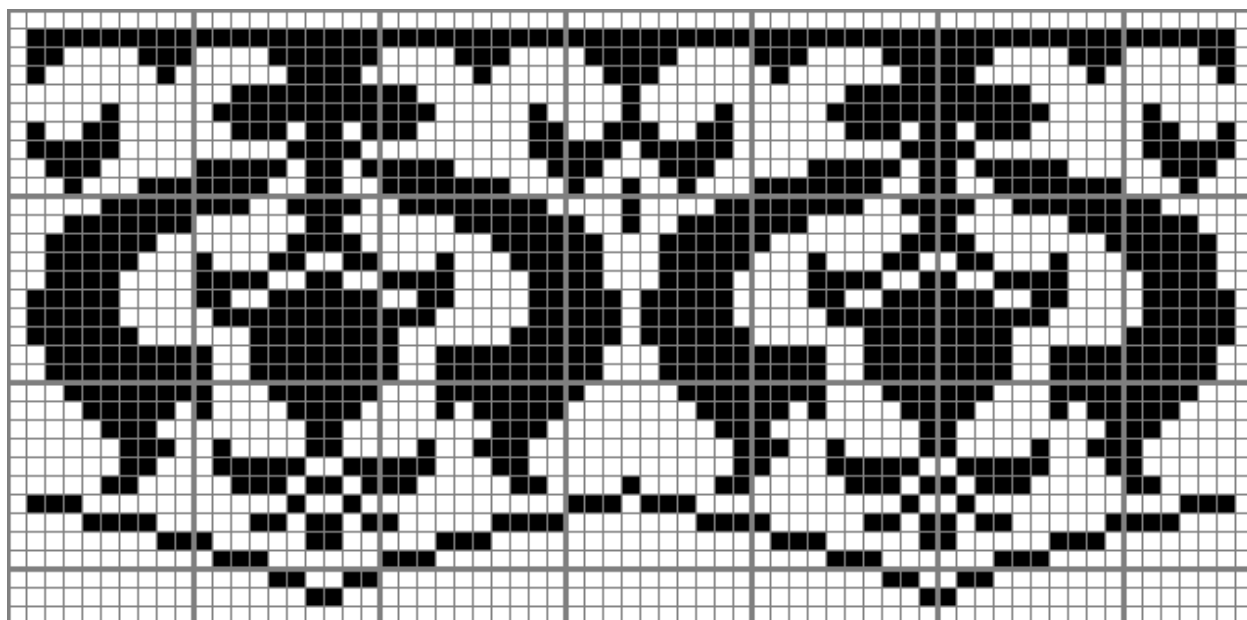
The little filet band shown above



is to be inserted above the hem in a pair of pillow slips. Make enough of the filet banding to reach around the end of two pillow slips. Make a hem in the slip and insert the filet insertion at the head of the hem, sewing it in with a buttonhole stitch. Use fine thread for the filet and gauge the stitches so that there are eight meshes to the inch.

Alice Urquhart Fewell  
*Seymour Daily Tribune*, August 7, 1926

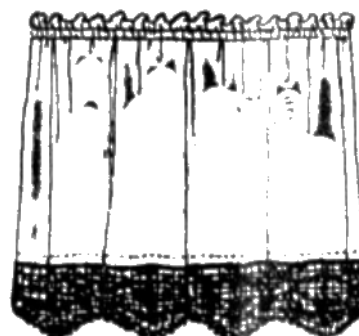
### Filet Design for a Sash Curtain



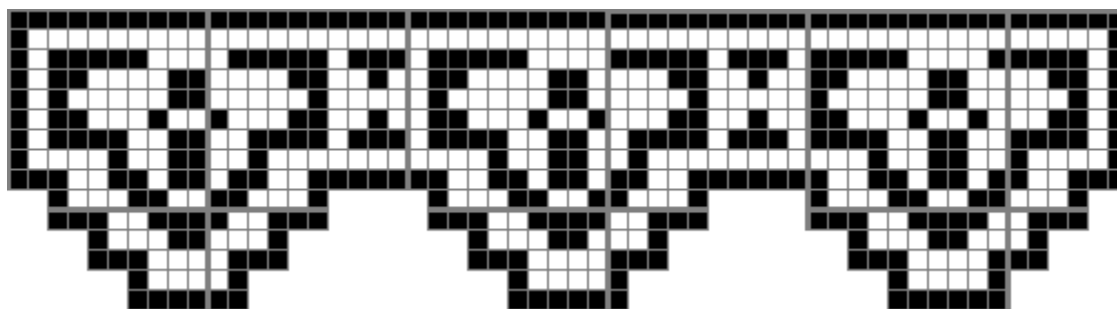
This filet border was designed for the bottom of a sash curtain, and make enough edging to go across the bottom. Curtains of this kind are never made very full, and sometimes hung perfectly straight cross the glass with no fullness at all. When making the filet gauge the stitches so that there are eight meshes to the inch. Make a hem at the bottom of the curtain and sew the filet edge to the hem.

Alice Urquhart Fewell.

*Seymour Daily Tribune*, September 3, 1925



### Captured with a Needle



This may be used for a pillow or chair back doily by combining three of the panels. E.S.R.

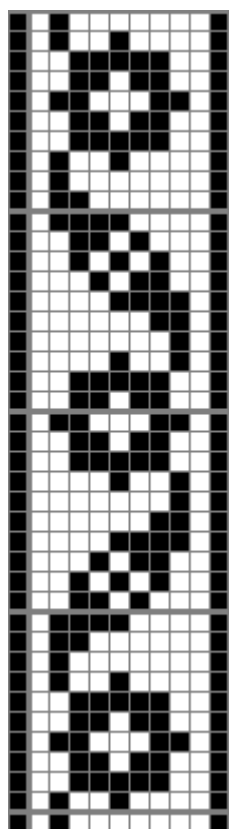
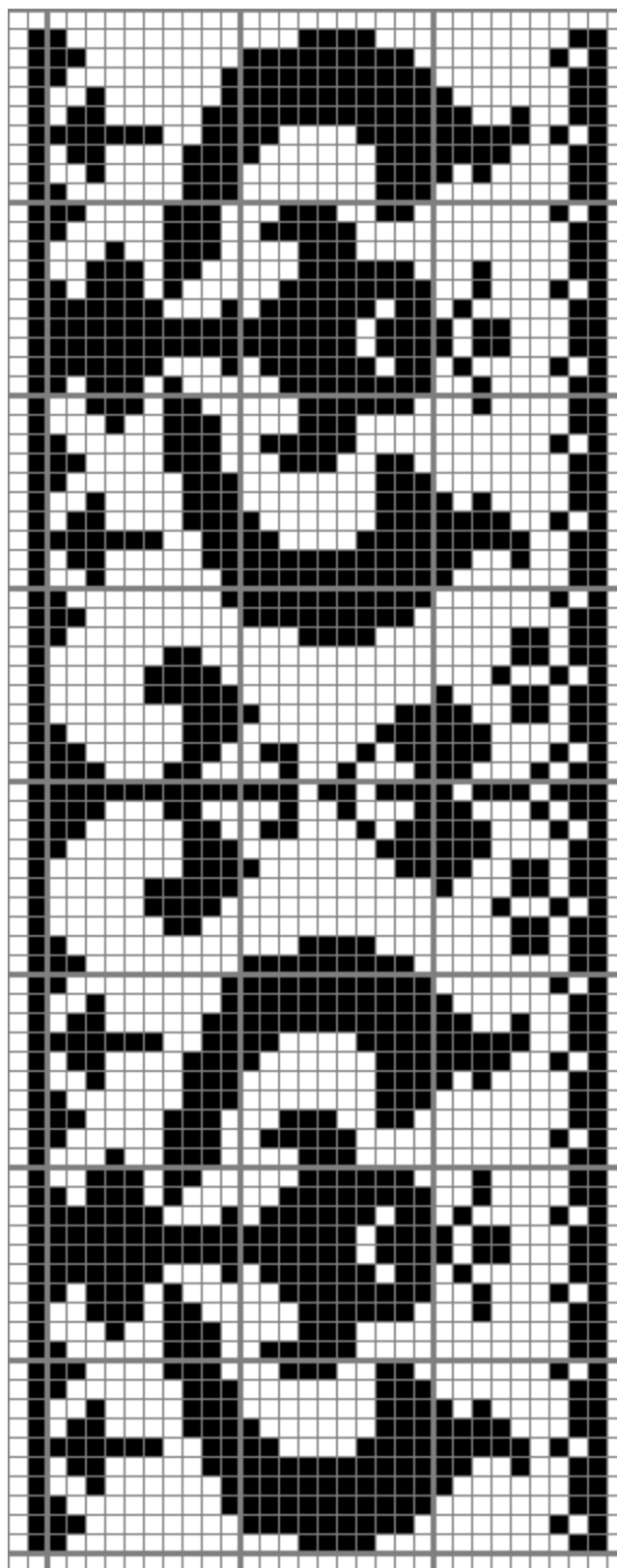
*New Castle News*, February 6, 1925

### Filet Design for a Sheet

The design shown here makes a most attractive border to be inserted above the hem of a sheet for the guest room. Use a medium fine thread and gauge the stitches so that there will be six meshes to the inch.

Alice Urquhart Fewell.

*Seymour Daily Tribune*, February 12, 1924



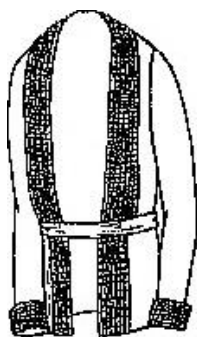
### Filet Design for a Towel

This little filet border decorates a towel most acceptably. Work the border the length desired for the towel, using fine thread and gauging the stitches so that there are eight meshes to the inch. The insertion is inserted just above the hem with a buttonhole stitch.

Alice Urquhart Fewell.

*Seymour Daily Tribune*, June 18, 1926

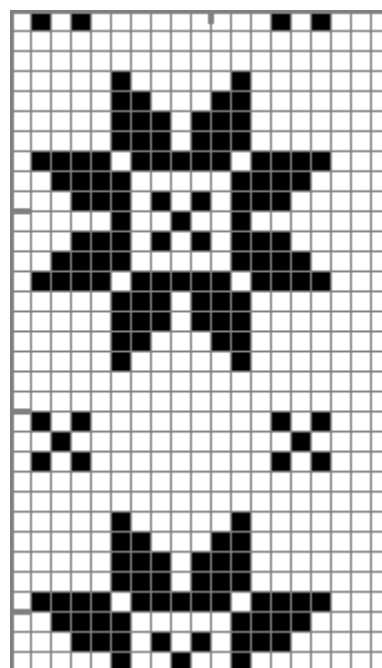




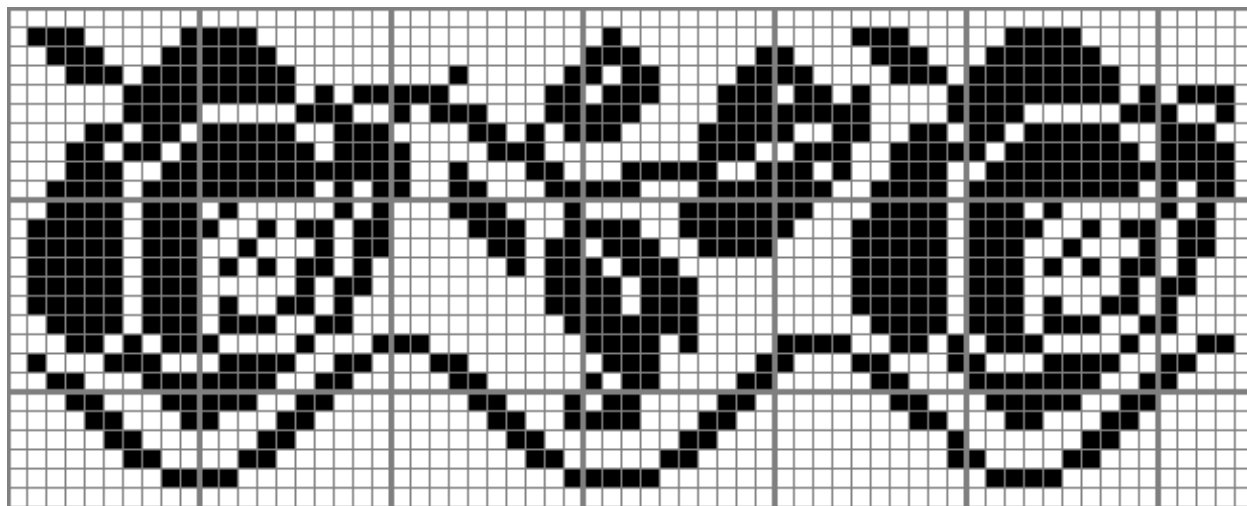
### Filet Design for Collar and Cuffs

This filet design decorates the collar and cuffs for a sweater. No colored silk sweater this summer will really be complete without a set of this kind to wear with in occasionally. The design is repeated to form a straight band long enough to reach around the neck and down the fronts of the sweater. The cuffs are two straight pieces long enough to reach around the cuff of the sweater. They may be joined in one piece or left open on the outside. Either white or ecru colored thread may be used. Gauge the stitches so that there will be six meshes to the inch. When the collar and cuffs are finished bind the inside edge with net. This binding a basted on the inside to the neck and cuffs of the sweater.

Alice Urquhart Fewell. *Seymour Daily Tribune*, June 10, 1922



### Filet Design for Household Linen



The attractive design given here for a filet edging will be found most appropriate to decorate different pieces of household linen. Gauge your stitches so that there are eight meshes to the inch and you will have a strip three inches wide. By making fewer meshes to the inch you can have a wider piece of edging. Edging in the three inch width would look well across the bottom of a sash curtain on pillow slips, or to decorate the ends of a table runner.

Alice Urquhart Fewell

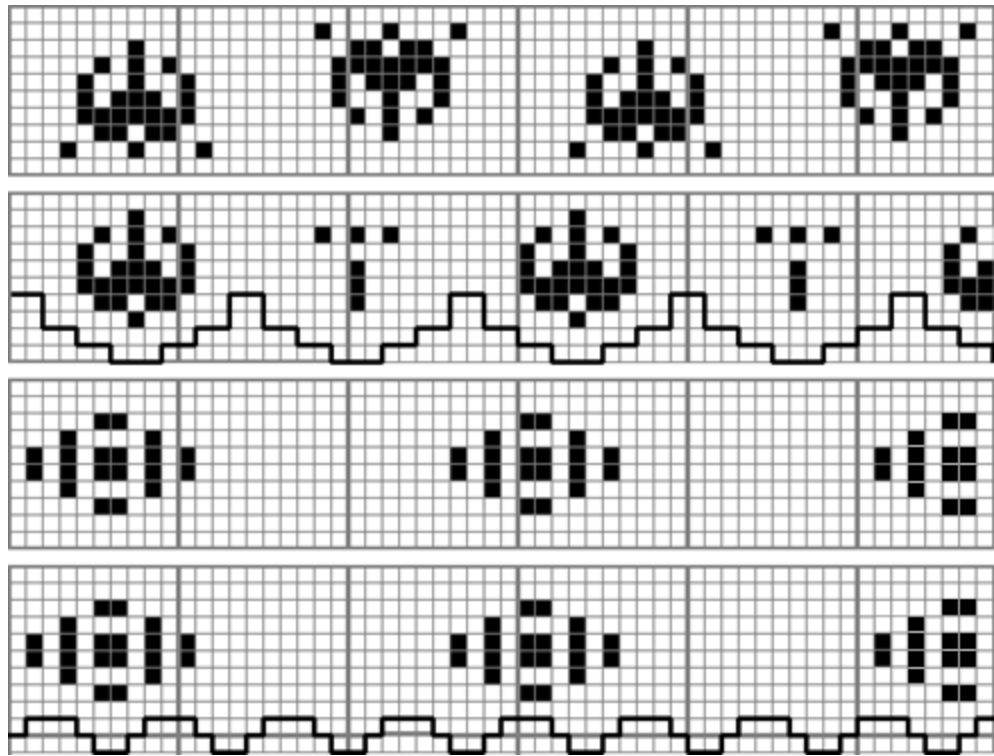
*Salt Lake City Deseret News*, September 18, 1922

*Seymour Daily Tribune*, September 4, 1922

## Filet for Bedroom

### [Insertions and Edgings]

There was one good thing about the cold, coalless spell two months back. So many persons had to jail themselves in a couple of rooms in order to keep anything like warm that they learned the deficiencies and ugly things about the inhabited rooms, and hence were thoughtful and observant about the house as a whole thereafter.



The young girl is usually somewhat of a crank on the subject of her bedroom. It is the one place where she really may show her individuality and work out color schemes galore. But after the first newness wears off she loses interest. Hence it takes a good cold spell, which drives the woman into a few rooms, one of which is generally a bedroom, to make the woman see that room in all its past glory.

The mirror is supposed to be the place in front of which a woman spends most of her time, so surely in renovating a room she should look first to her bureau. The patterns given herewith are for lace to grace that bureau. It is a great deal of work to make insertion and the lace edging for the cover, too, but these bureau and dresser covers last practically forever, so surely they are worth it.

At the present time the curtains have lace edgings or insertions; so, with the summer before her and the need of having some other bit of work to keep her from wearing out her interest in knitting, the interested needle-worker sets to work to make lace for curtains to match the bedroom linen.

Guest rooms usually have a little towel-rack fitted to the inside of the closet door, and so here are the laces to go on the towels. These patterns were designed so that when they are worked up in fifty thread, with a twelve needle, they are about two inches in width, the most attractive size for filet for bedroom linens.

Helen Baxter. *Philadelphia Inquirer*, April 21, 1918

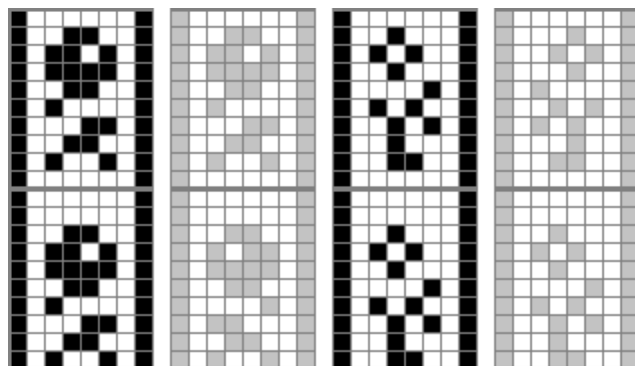
## Filet for Camisole

“It’s silly to put that much work on underwear,” you say. Perhaps you don’t realize that with a thin dress or waist the camisole is often considered the trimming for plain waist. It is really used instead of the fancy lining or of making the waist itself so elaborate. So the design is given today for the new kind of camisole that is composed of panels of embroidered linen with hand-made lace between.

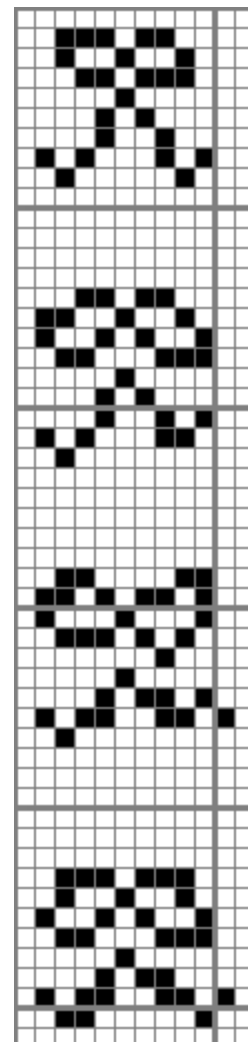
The design may look elaborate, but it will work up very quickly, particularly if no hoops are used and work padded and embroidered with the same thread. Make the lace with very, very fine thread or it will not be pretty. Another strip of the same filet finishes the top with net footing sewed under it so that the ribbon may run through that. The straps over the shoulders may be of ribbon or of the same lace. Helen Baxter. *Philadelphia Inquirer*, August 8, 1920

## Filet for Lingerie

The design given on today’s page is suitable either for a camisole top or for a nightgown. Both, of course, require straps over the shoulders, and the narrow pattern on the page is for this very thing.



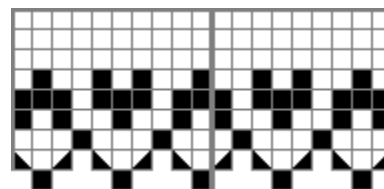
Helen Baxter  
(columnist);  
J. H. Wetherald  
(illustrator)  
*Philadelphia-Inquirer*,  
September 16, 1917



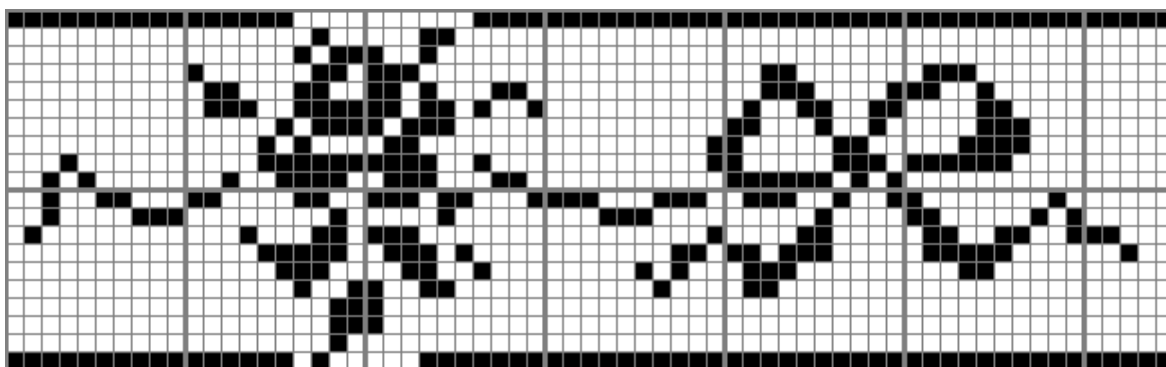
## Filet Edging

Every needleworker knows some form or another of this popular pattern. You’ll find this one a good addition to your collection.

Winifred Worth. *Luxemburger Gazette*, February 10, 1916



### Front for Camisole (One Side of Front for Camisole)

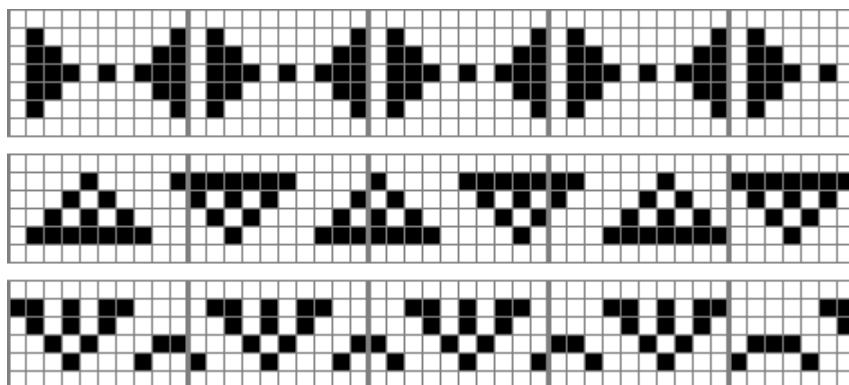


Although there have been dozens of designs for camisole tops printed, and for rose designs in particular, every once in a while a request comes for another pattern. Hence the one given today. The bowknot gives a little variety and is quite pretty. Don't you think so?

Helen Baxter. *Philadelphia Inquirer*, May 9, 1920

### Filet Strips for Towels

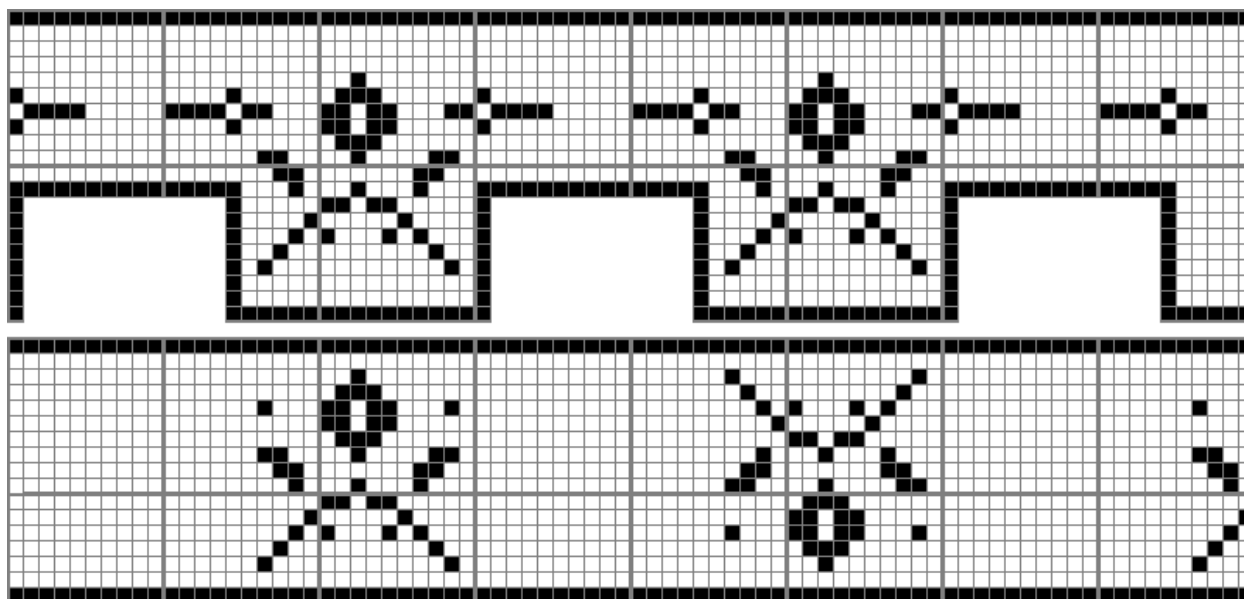
One may search shop after shop and find absolutely nothing new in the line of art needlework except new styles of knitting, but at the same times there are many and many women who don't even know the mysteries of the first stitches. And even for women who do knit there must be something new in



other lines of needlework, for they really can't give everyone a sweater for Christmas and the wise woman has forward to that period long before this.

So, as they see nothing new in crocheting and embroidery, the needlewomen are still making towels and the like for gifts. The designs given on today's page are for the two sizes of huckaback towels, the guest size and the regulation size. This lace should be crocheted in fifty thread or even finer, with a twelve needle. The strips should be made an inch and a half longer than the towel is wide so as to allow for shrinkage and for sewing on the lace. The idea now is to have the lace at both ends of the towel so that the articles may be used for bureau scarfs and so on if they so desired.

Helen Baxter (columnist); JHW (illustrator). *Philadelphia Inquirer*, September 9, 1917

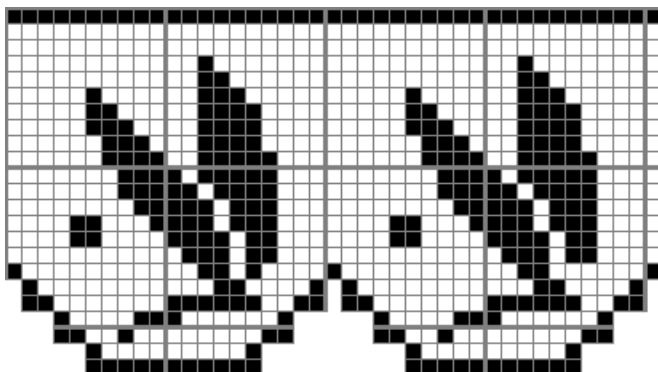
**[Filet Frill]**

We may have become so accustomed to the severe tailored styles of wartime that we have not yet adjusted ourselves enough to wear the more elaborate styles that have been introduced since the signing of the armistice. But we have progressed sufficiently to wear frills [ruffles] at least – and they show our light-heartedness to a certain extent. For there are frills on everything and they certainly are most becoming, too.

And as everything sooner or later becomes transformed into filet crochet – there are now frills made of it. Two patterns are given herewith for these ruffles. They should be crocheted in seventy cotton and made wider if desired. Too coarse a cotton will make the frill too stiff – although if the lace is to be used flat instead of ruffles, of course, the stiffness does not matter. The edge may be left plain or finished with a row of picoting.

Some of the newer frills are merely edges of the lace sewed onto a frill of batiste or linen. In this method the white edge may be used on a colored frill, which is an advantage, as a colored frill seems to be the idea of the moment.

Helen Baxter. *Philadelphia Inquirer*, March 2, 1919

**Filet Insertion**

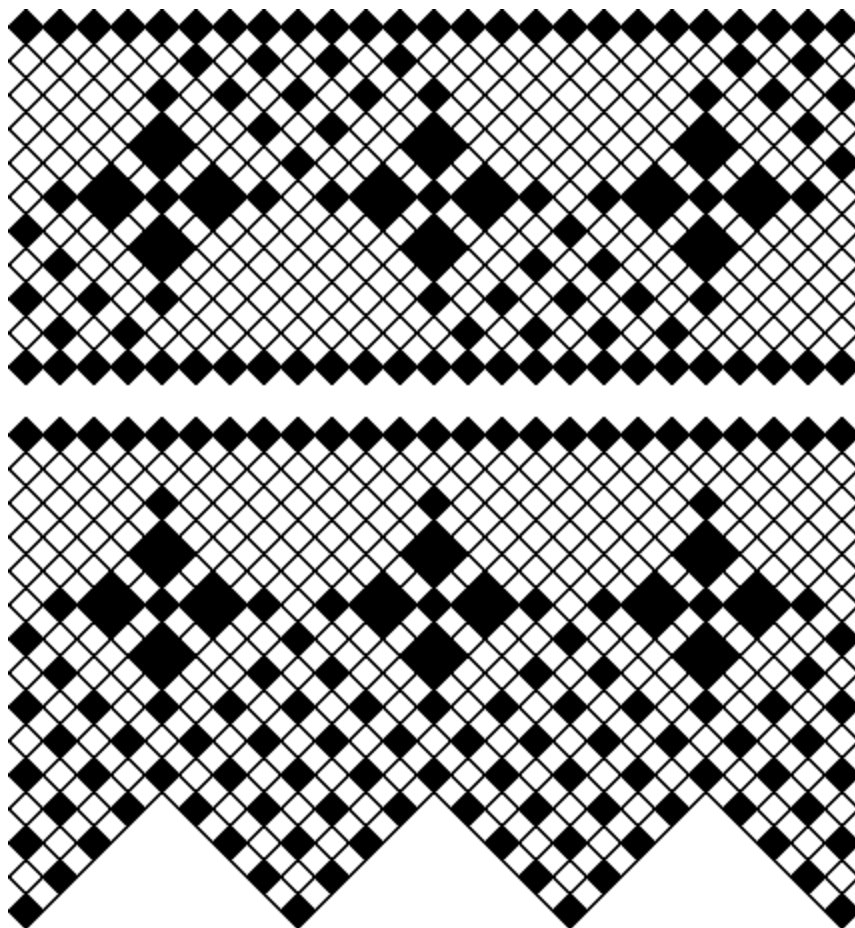
[No text; no designer identified].  
*Centralia Evening Sentinel*, January 26, 1922

## Filet Lace – Bed Linen

This block pattern, filet insertion and lace edge is especially adapted for bed room linen where extreme simplicity and dignity is desired. The work is begun at one corner with one block, crocheting across the insertion and lace obliquely, adding to and decreasing the number of meshes according to the pattern. Crochet cotton No. 70 is used.

Edith M. Owen

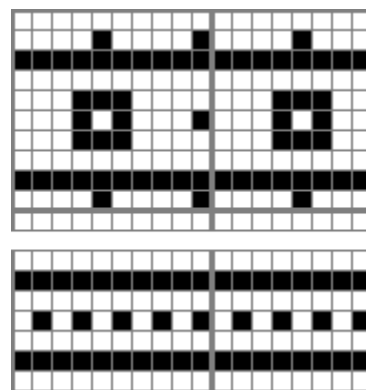
*South Bend News-Times,*  
September 30, 1917



## Filet Makes Attractive Pointed Lingerie Yoke

Two widths of beading are shown. One can be run immediately below the points to join them to the top of the garment, while the wider one can be place at a slightly raised waist line for ribbons to hold the garment to the figure.

[No designer identified]. *Oregon Daily Journal*, March 31, 1918

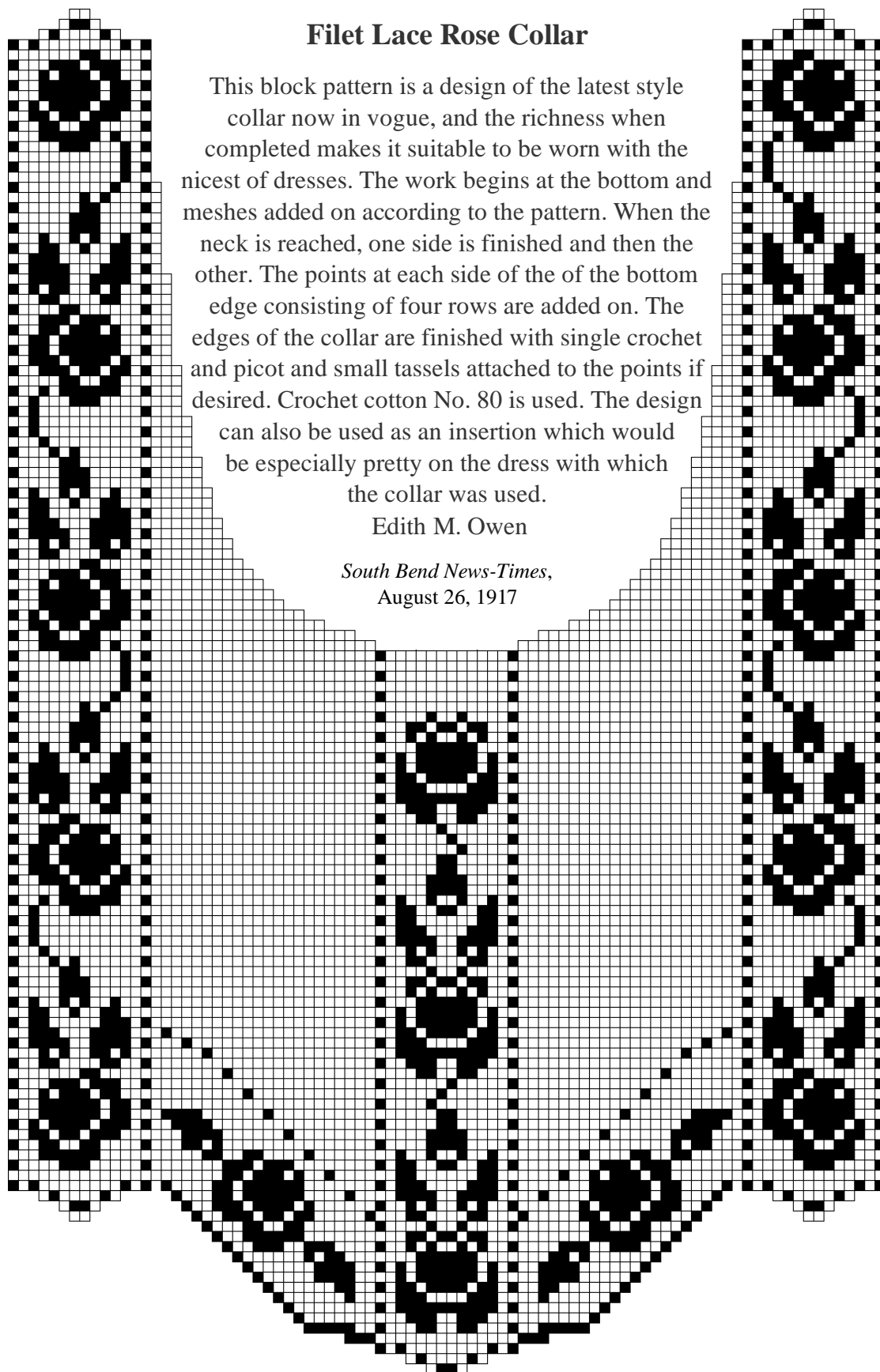


### Filet Lace Rose Collar

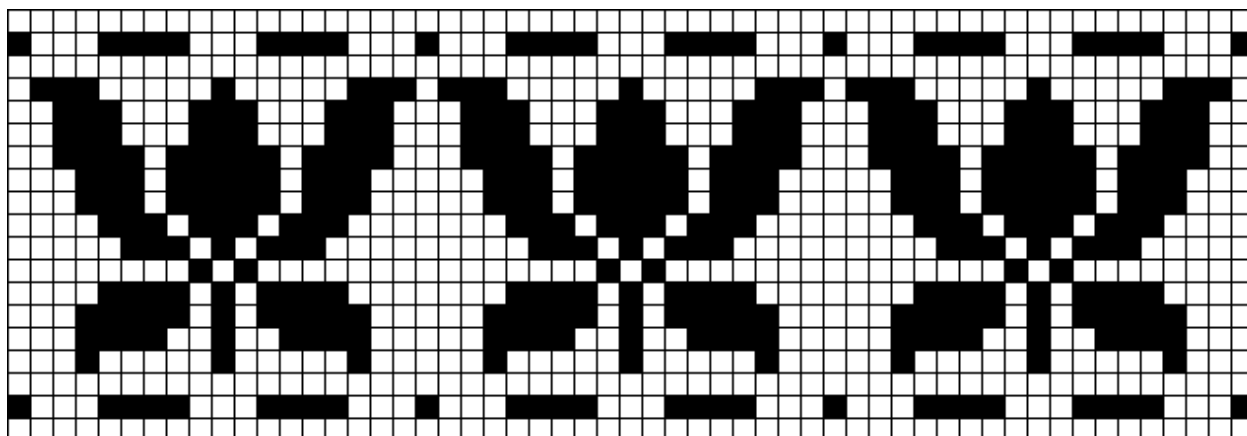
This block pattern is a design of the latest style collar now in vogue, and the richness when completed makes it suitable to be worn with the nicest of dresses. The work begins at the bottom and meshes added on according to the pattern. When the neck is reached, one side is finished and then the other. The points at each side of the of the bottom edge consisting of four rows are added on. The edges of the collar are finished with single crochet and picot and small tassels attached to the points if desired. Crochet cotton No. 80 is used. The design can also be used as an insertion which would be especially pretty on the dress with which the collar was used.

Edith M. Owen

*South Bend News-Times,*  
August 26, 1917



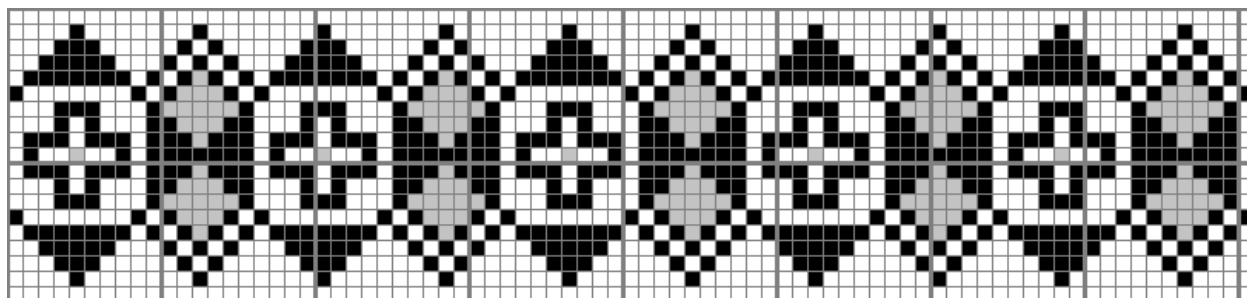
## Floral Design



The conventionalized floral form used in this block pattern, the insertion and edging, presents and especially dignified appearance because of its simplicity and neatness. When used in connection with heavy linen, crochet cotton No. 20 can be used, making it attractive in living room, den, or porch linen where a border and edging are desired.

*South Bend News-Times*, June 24, 1917

## For the Vestibule Door



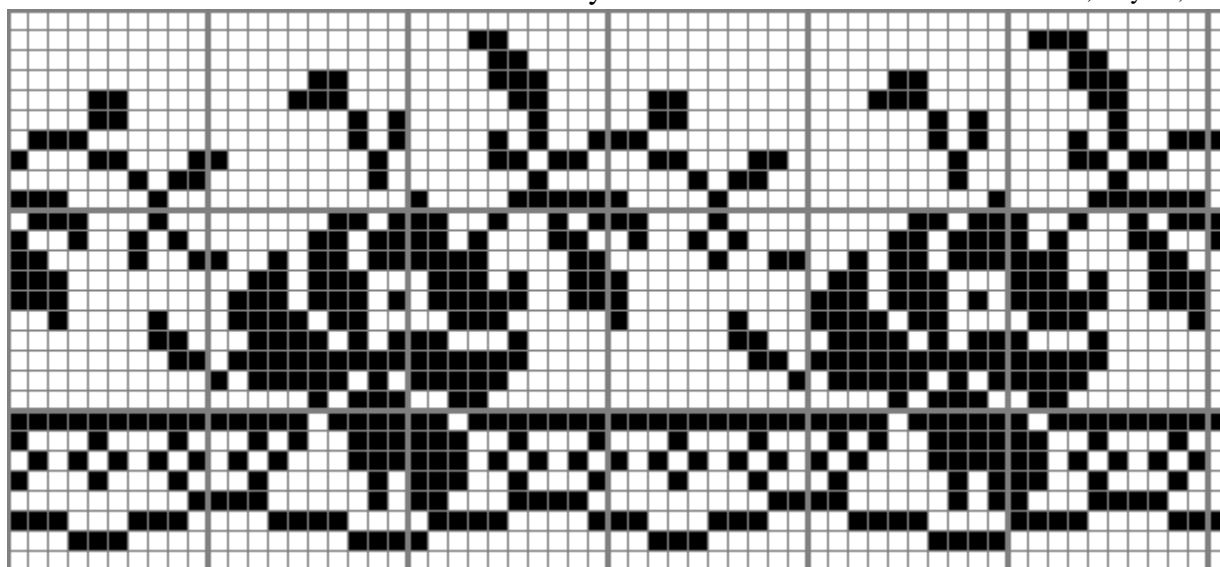
In Germany and Holland these spotless and immaculate little curtains are to be seen in every window of the shining little homes; starched and exact and bestowing an air of cleanliness and cozy comfort that is delightful. Housewives on this side of the water will be content with such a hanging in the glass door of the vestibule, where its beautiful hand-work will lend a dignity and attractiveness to the entrance of the home.

The curtain is made of scrim, hemstitched on four sides, the hem at the bottom of the curtain being deeper than the top and sides. Small brass rings covered with crochet are attached to the top of the curtain for hanging. [No designer identified]. *Cincinnati Commercial Tribune*, August 10, 1913

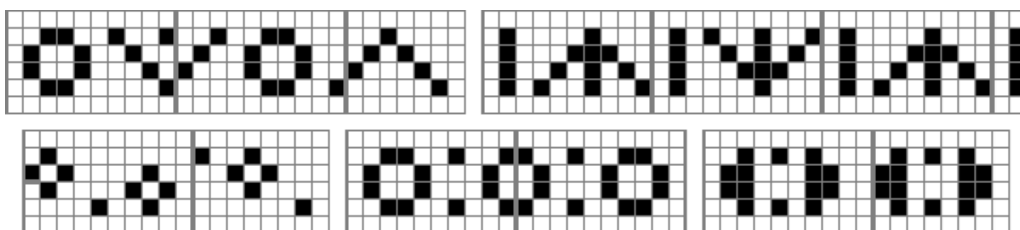


**Fuschia in Filet.**

Sent in by Name Lost.

*Boston Globe*, July 11, 1920**Fussy Apronette**

A woman  
never seems to  
feel quite



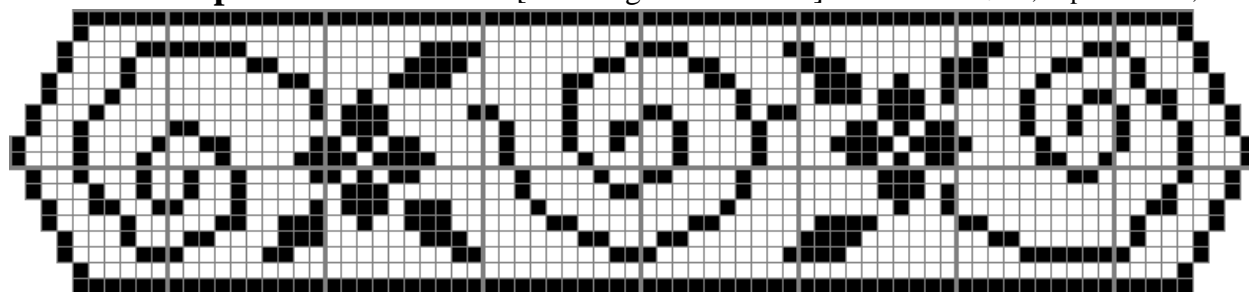
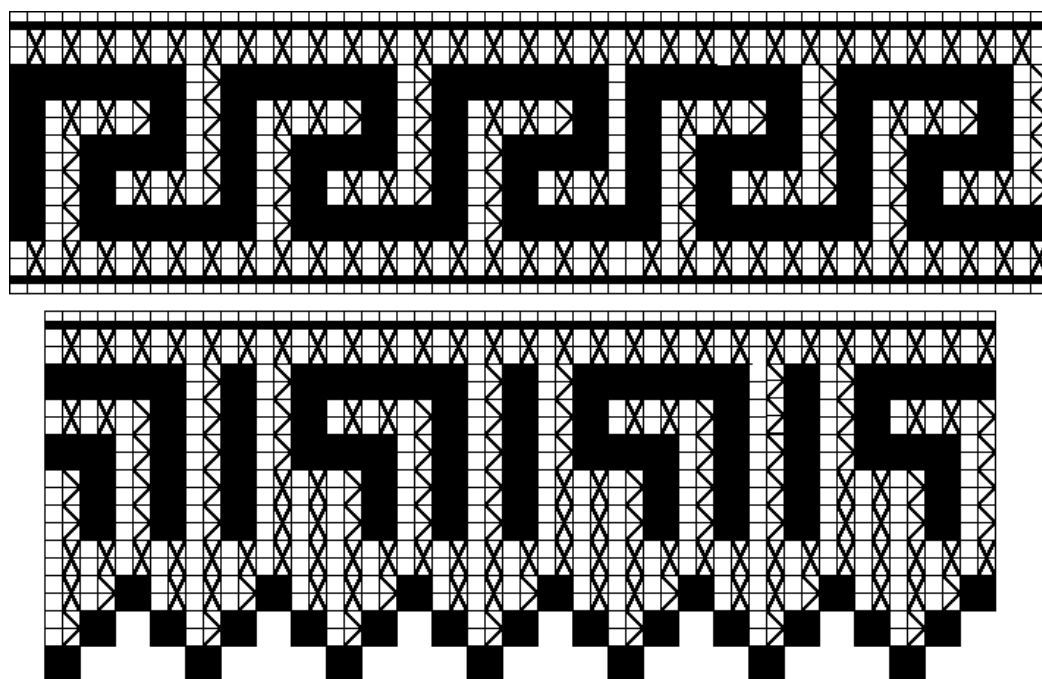
dressed to clear off the table or get luncheon ready when there is company present, unless she has one of those ridiculous little aprons on. For they certainly don't do a great deal of good, unless their use be to add to the decorative effect of the scheme of things.

A very popular pattern is the three section variety, the bottom ending in points. Such a design is the one published on today's page. The three sections are put together with insertions and the whole edged with lace to match and not fashion decrees that the lace be hand-made filet.

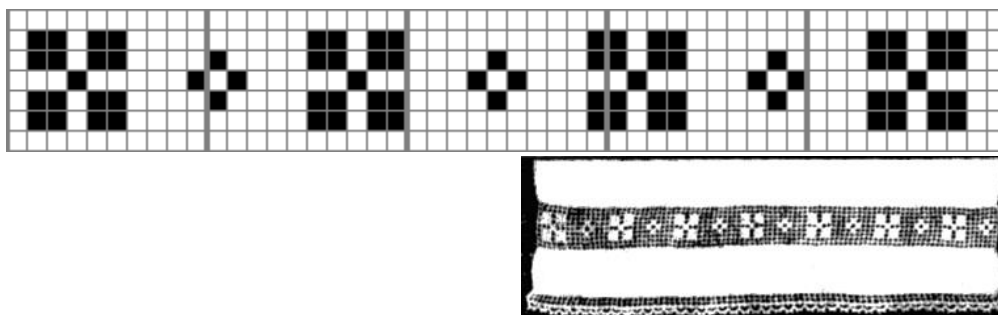
This really doesn't take long to make as one might think as a very coarse thread may be used for such a commonplace article as an apronette. The embroidery design is of blues or Quaker ladies [azure bluet flowers]. If these are done in the pale blue of the fresh flowers, the lace may be of the same shade. The filet edge is the same patten as the insertions with a shell stitch or a picot edge added to it after the lace is attached to the apron.



Helen Baxter (columnist); J. H. Wetherald (illustrator). *Philadelphia Inquirer*, May 20, 1917

**Curtain Strap**[No designer identified]. *Glenboro Gazette*, September 27, 1917**Greek Key Table Cloth***Ogden Standard*,  
August 5, 1916**Guest Towel Filet Insertion**

Towel designs are always appreciated, and you will not be disappointed in the beauty of this one.

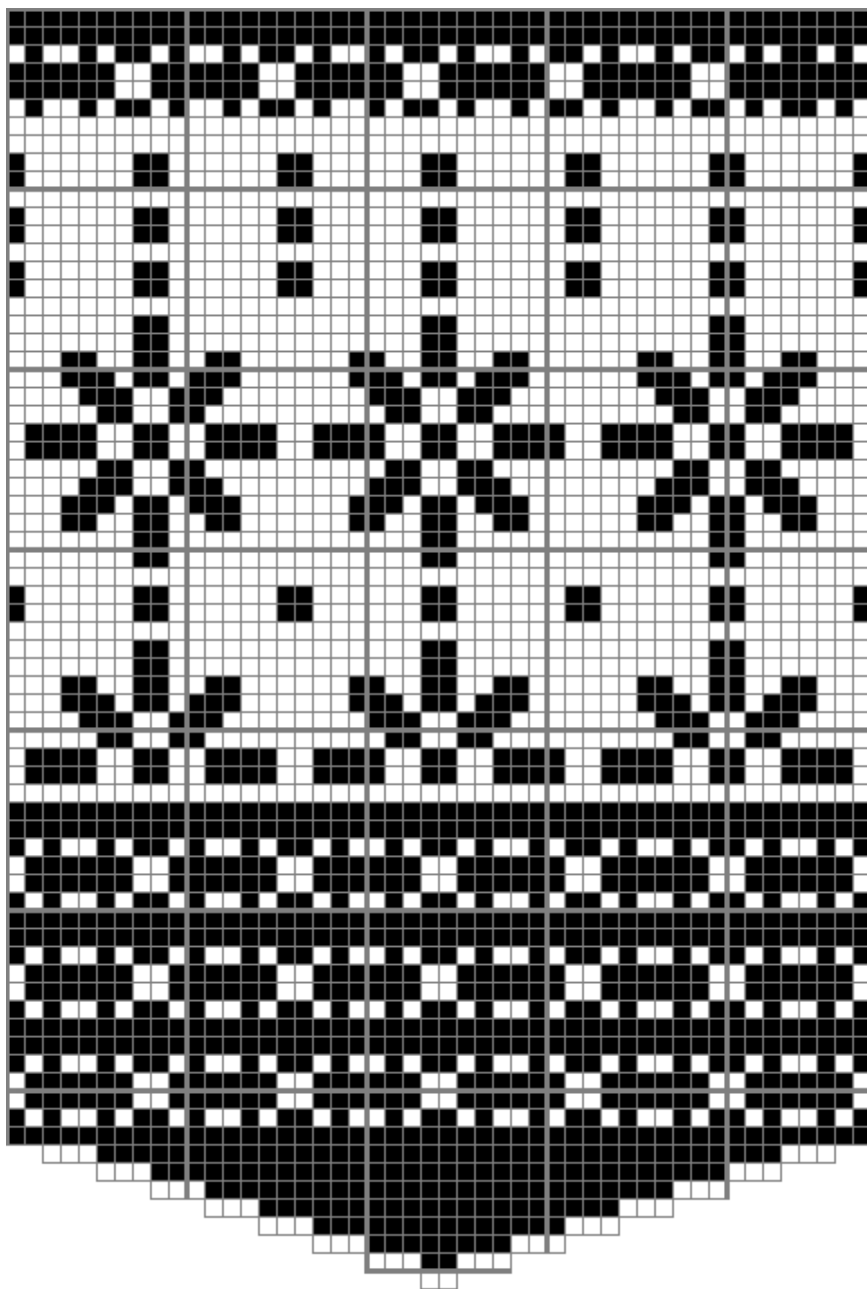
Winifred Worth. *Luxemburger Gazette*, November 11, 1915

## Hand Bag

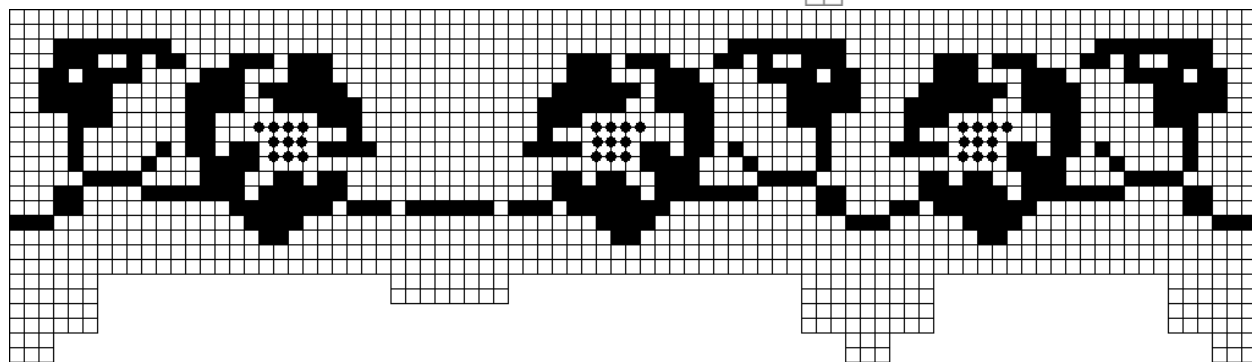
The daisy motif in the design of the hand bag renders it pleasing and attractive. It is simply crocheted of No. 50 cotton in two sections sewed together by two cords placed through each of two rows of spaces below the top border.



Edith M. Owen.  
*Greensboro Daily News*,  
November 30, 1919;  
*Portsmouth Times*,  
November 30, 1919

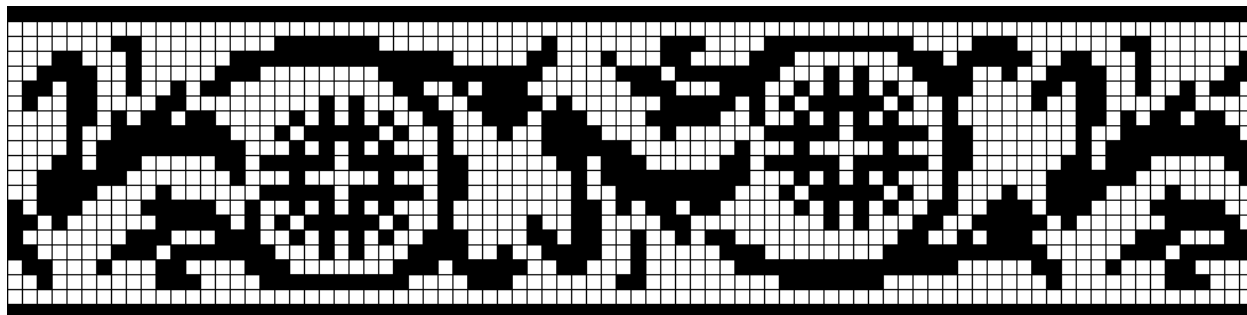


## Handmade Filet Laces



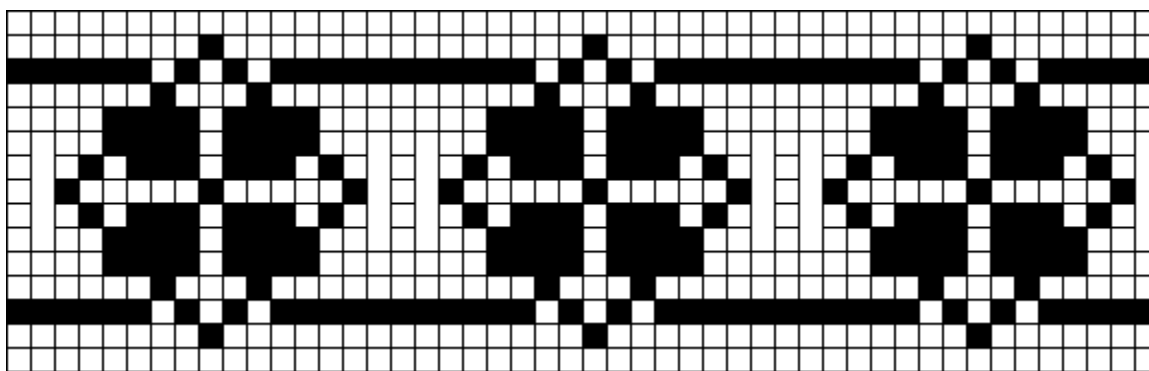
[Advertisement illustration]. *Evening Star*, May 22, 1918

### New Insertion in Filet



*East Oregonian: EO*, June 12, 1920

### Insertion - Camisole

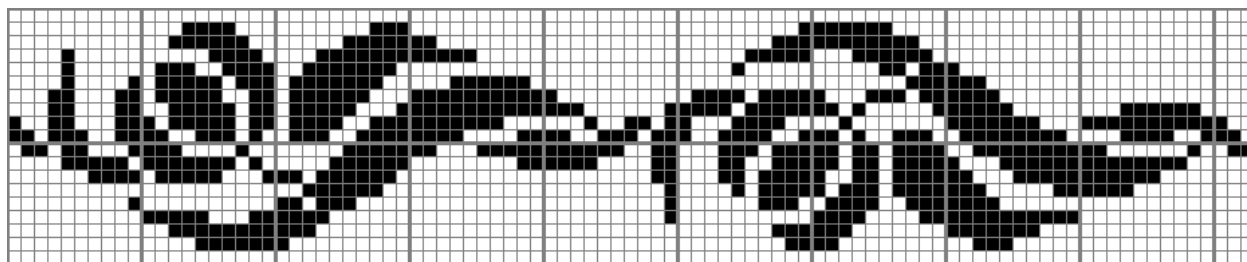


This block pattern is an insertion to be used on camisoles. The slots may be omitted. Crochet No. 60 is used.

Edith M. Owen

*Greensboro Daily News*, Aug 17, 1919; *Portsmouth Times*, Aug 10, 1919; *Seymour Daily Republican*, Aug 30, 1919

### Insertion

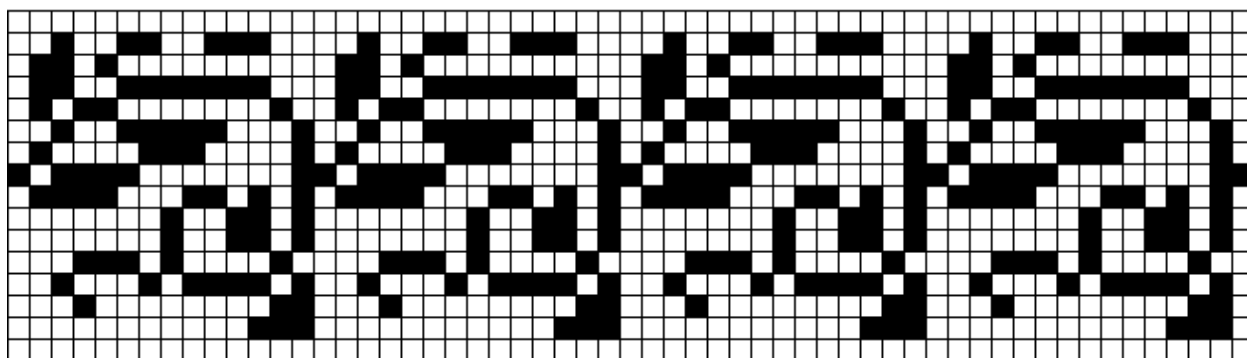
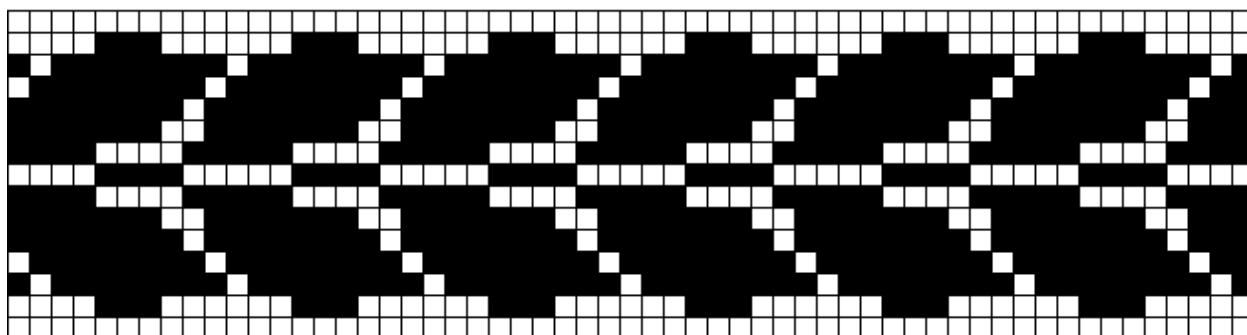
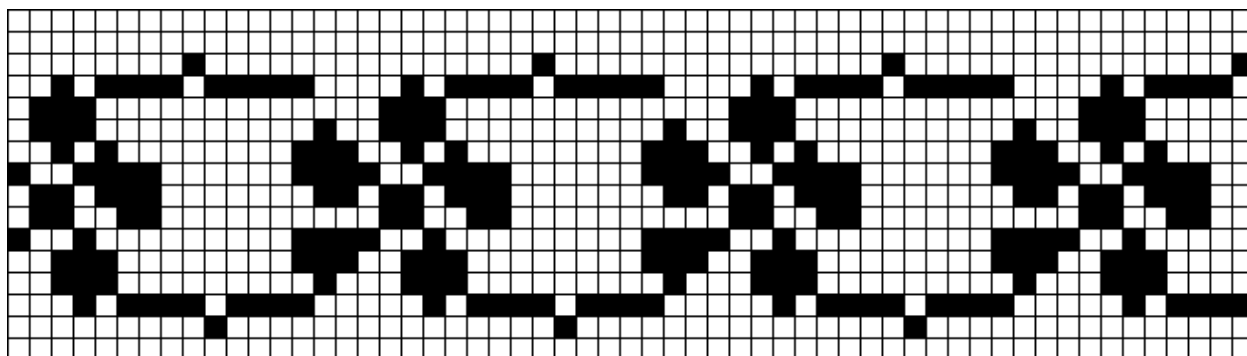


This unusually pretty design of tulips forms very attractive borders or if need separately, the insert is equally as charming. For borders the edge is finished with a single crochet and picot edge. Crochet cotton no. 50 is used.

Edith M. Owen.

*Greensboro Daily News*; June 15, 1919; *Portsmouth Times*, June 15, 1919; *Seymour Daily Republican*, June 28, 1919

### Insertions – Vines

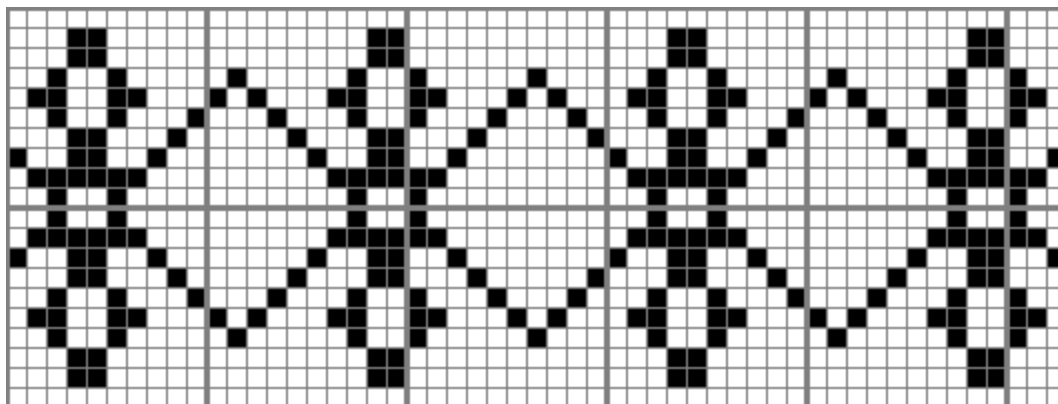


The block patterns are of the new insertions which are suitable in any place where an insertion of that width can be used.

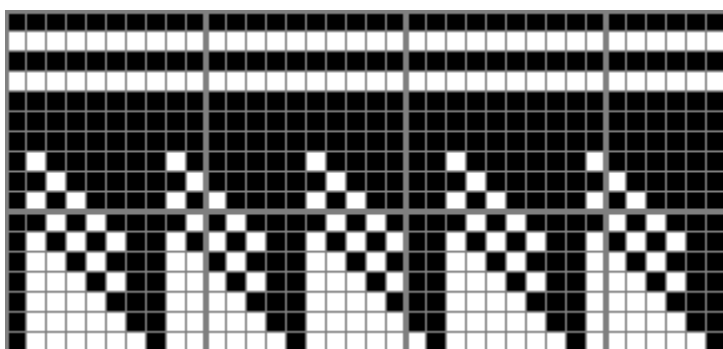
Edith M. Owen.

*Greensboro Daily News, May 25, 1919; Portsmouth Times, May 25, 1919; Seymour Daily Republican, June 7, 1919*

# **Insertions for Towels**



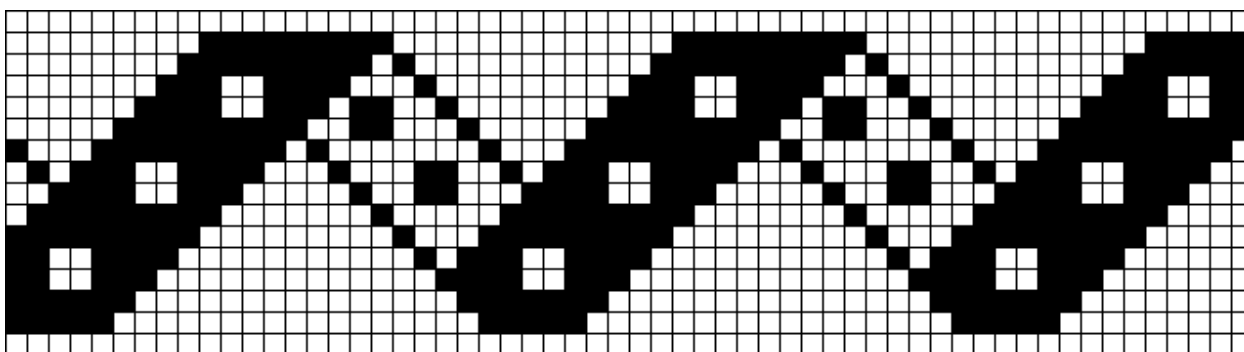
Susanna. *Boston Sunday Globe*, November 19, 1916



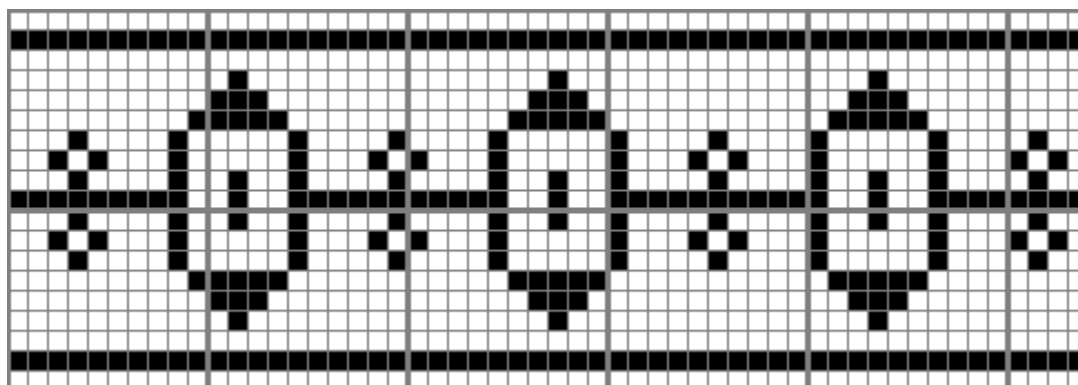
## **Knitted Point Lace**

Le Grande Dame  
*Boston Sunday Globe*, October 18, 1903

## **Lace Insertion of Filet**



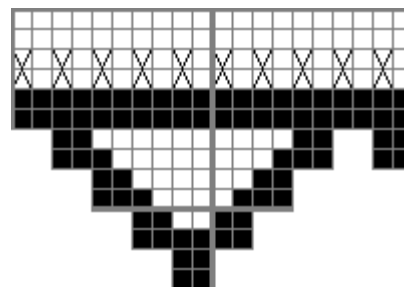
New York Tribune, April 20, 1913



## Lace of Filet Crochet

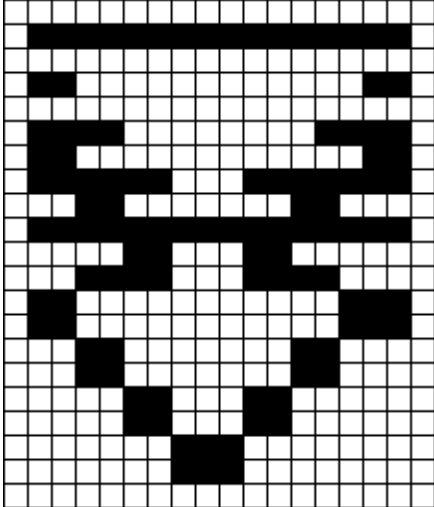
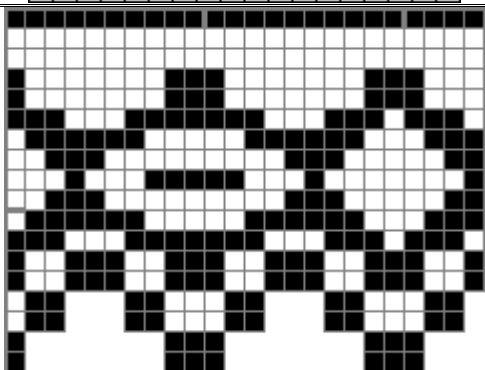
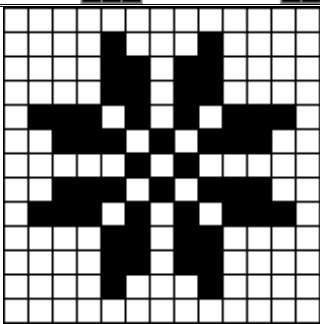
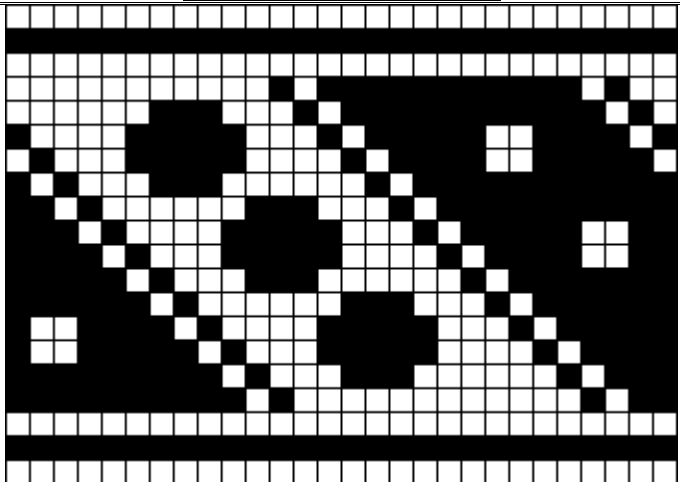
This is a very good looking lace of filet crochet and is suitable for use in Library table scarfs.

Helen Baxter (columnist); J.H.W. (illustrator).  
Philadelphia-Inquirer, March 18, 1917

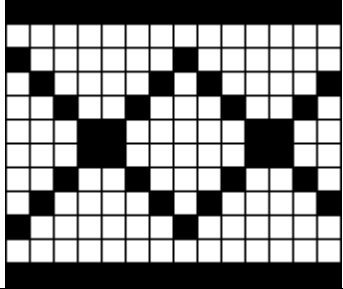
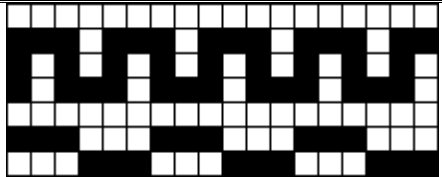
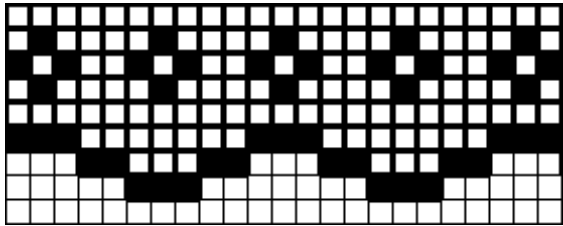
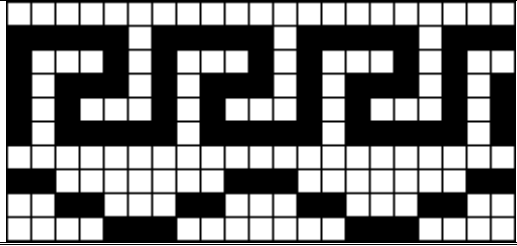
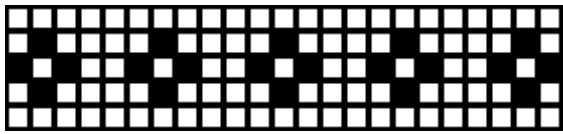
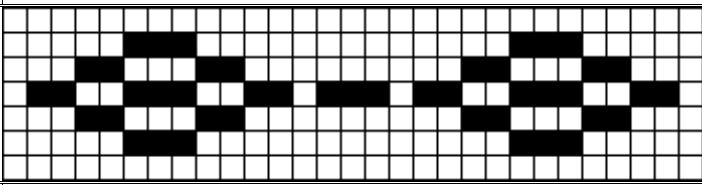
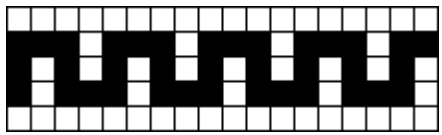


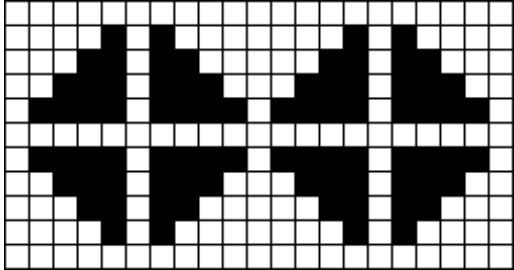
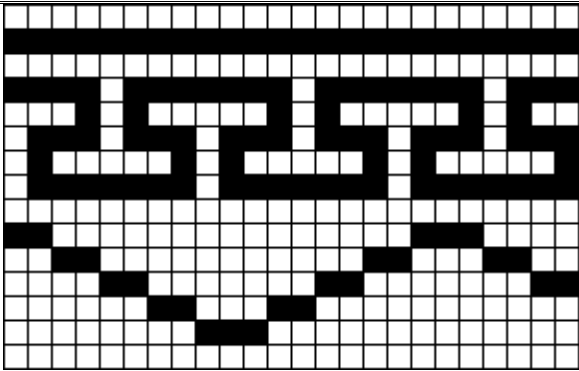
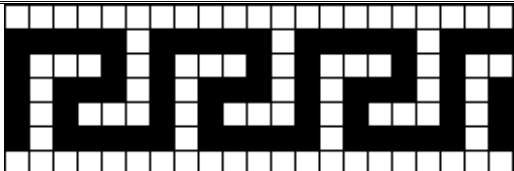
## Lace Patterns – A New Design Every Week

[Edging]		<i>Bisbee Daily Review</i> , June 22, 1920 <i>Evening Journal</i> , June 12, 1920 <i>Washington Herald</i> , July 8, 1920
[Edging]		<i>Arizona Republican</i> , June 22, 1920 <i>Wilmington Evening Journal</i> , June 9, 1920
Block Insertion		<i>Bisbee Daily Review</i> , July 18, 1920 <i>Washington Herald</i> , July 13, 1920
Block Pattern		This insertion is very quickly made. Enough of it can be completed in one evening to finish a towel <i>Evening Journal</i> , November 13, 1920 <i>Wilmington Evening Journal</i> , November 13, 1920

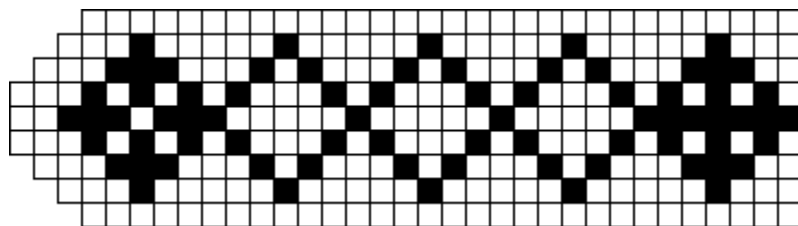
<b>Conventional Edge</b>		<i>Bisbee Daily Review</i> , July 11, 1920 <i>Freeport Journal Standard</i> , September 28, 1922 <i>Washington Herald</i> , July 2, 1920
<b>Daddy Daddy-Longlegs Pattern / Pyramid Lace Pattern</b>		This design is particularly adaptable for pillow casings and scarf ends <i>Arizona Republican</i> , June 30, 1920 <i>Evening Journal</i> , June 21, 1920 <i>West Virginian</i> , June 17, 1920
<b>Daisy Pattern</b>		<i>Arizona Republican</i> , August 13, 1920 <i>Evening Journal</i> , August 7, 1920 <i>Wilmington Evening Journal</i> , August 7, 1920
<b>Diagonal Insertion</b>		<i>Arizona Republican</i> , July 24, 1920



<b>Diamond Insertion</b>		<p><i>Arizona Republican</i>, August 10, 1920</p> <p><i>Bisbee Daily Review</i>, August 8, 1920</p> <p><i>Evening Journal</i>, August 4, 1920</p> <p><i>Washington Herald</i>, August 4, 1920</p>
<b>Edging</b>		<p><i>Arizona Republican</i>, February 17, 1920</p> <p><i>West Virginian</i>, February 16, 1920</p>
<b>Edging</b>		<p>The filet pattern described today is especially fitted for use on curtains, bedroom linens, towels and edgings for lingeried.</p> <p><i>Arizona Republican</i>, February 11, 1920</p> <p><i>Decatur Daily Review</i>, March 7, 1920</p>
<b>Edging [Roman Key]</b>		<p><i>Arizona Republican</i>, March 31, 1920</p>
<b>Insertion</b>		<p>The filet pattern described today is especially fitted for use on curtains, bedroom linens, towels and edgings for lingeried.</p> <p><i>Arizona Republican</i>, February 11, 1920</p> <p><i>Decatur Daily Review</i>, March 7, 1920</p>
<b>Insertion</b>		<p><i>Arizona Republican</i>, February 24, 1920</p> <p><i>West Virginian</i>, February 19, 1920</p>
<b>Insertion</b>		<p><i>Arizona Republican</i>, February 17, 1920</p> <p><i>West Virginian</i>, February 16, 1920</p>

<b>Octagon Design</b> <b>[Insertion]</b>		<p>This insertion is perhaps a trifle too wide for towels, but if inserted in hemstitched pillow cases, it would much to their appearance.</p> <p><i>Evening Journal</i>, November 20, 1920  <i>Seattle Star</i> (Seattle, WA), November 27, 1920  <i>West Virginian</i>, November 30, 1920  <i>Wilmington Evening Journal</i>, November 20, 1920</p>
<b>Open Key Edge</b>		<p><i>Arizona Republican</i>, July 30, 1920  <i>Evening Journal</i>, July 24, 1920  <i>West Virginian</i>, July 22, 1920</p>
<b>Roman Key Insertion</b>		<p><i>Arizona Republican</i>, March 31, 1920</p>

### Lingerie Shoulder Strap



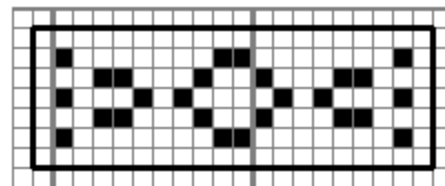
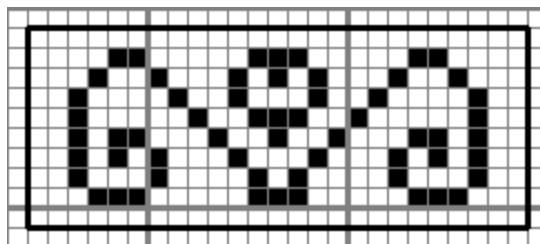
Dainty lingerie shoulder straps in filet crochet are novelties of the season. The new feature of this design is that the five central blocks of the motive place at the point should be well covered with French knots. Under this motive one portion of a snap is sewed while the other portion of the snap is placed in the center of the motive at the other end. This pattern can also be used as a narrow insertion. For the strap fine crochet cotton No. 80 is used.

*South*

*Bend News-Times*, July 1, 1917

### Napkin Insertions [Straight]

Linen is one thing the high price of which has created worry to housekeepers – for they simply ignore its existence and make other materials so much in vogue as to make linen almost out of style. When the price began mounting, we worried and fussed and said we never had used cotton tablecloths and never would. We all changed our minds. Of course, in using cotton materials one used only the Japanese cloths or luncheon sets, both of which necessitates smaller napkins, and they soil so readily, or rather crumple so readily, that a clean one must be used for every meal. As they are very easy to launder the only problem is to have enough of them – and as a consequence the needlewoman is always on the outlook for something new in that line.



About the latest suggestion for such napkins is that the lace be made with colored cotton. Unbleached muslin is the material of the moment and if this is used old blue or green lace is particularly pretty. Poplin is also used a great deal and with this any colored lace could be used.

. . . Two straight length pattern [designs are given. These] are crocheted and inserted along the edge at the centre of one or more sides of the napkins. Some of the napkins are rectangular instead of square in which case the lace is inserted about two inches from the edge and on one side (the short) only.

Helen Baxter. *Philadelphia Inquirer*, August 24, 1919

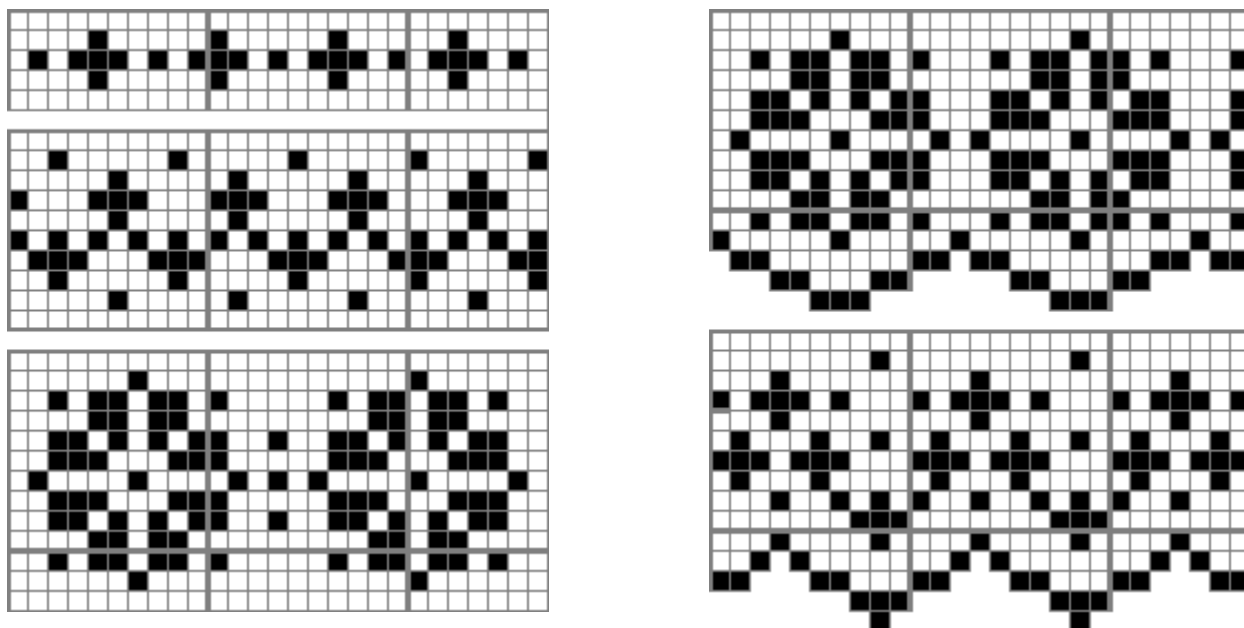
### The Newest Coach Cover

The edges of the [baby coach] cover may be finished with the filet edge, for which the pattern is given, or bordered with heavy satin ribbon. The cover is lined with washable silk in pale pink or blue – and certainly no one could desire a more beautiful article for the baby's layette.



Helen Baxter (columnist); Jeanette H. Wetherald (illustrator). *Philadelphia Inquirer*, April 7, 1918

### No Prettier Trimming than Crochet Filet



Any number of cotton from fifty to 100 will make good dress trimming filet. To follow the designs shown measure your brand of cotton in different numbers until you find one that crochets eight meshes to an inch. Anything heavier will make the designs larger.

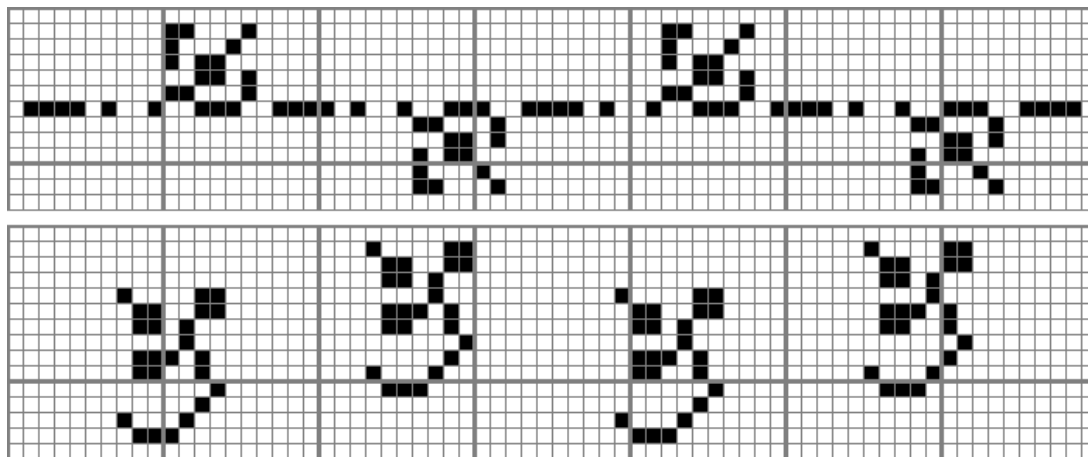
Two sets of insertions and edging are given. The wider set uses the same motif as that of the pocket and tab, the other set shows three designs, one edge and a narrow and wide insertion.

For children's clothes the filet insertions and edgings cannot be excelled.

Adelaide Byrd. *Glenboro Gazette*, September 6, 1917

### [Bands]

[No  
specific  
text.]

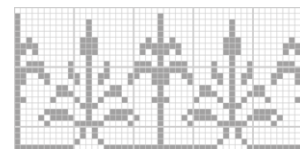
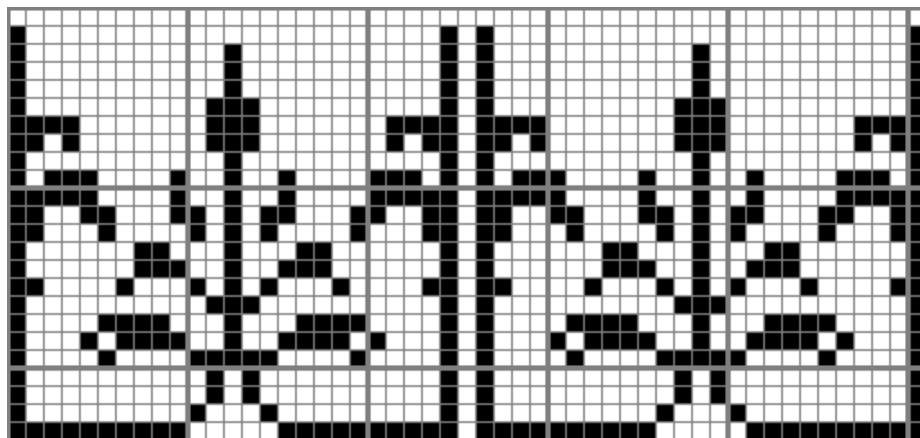


Helen Baxter (columnist). *Philadelphia Inquirer*, September 28, 1919

## Pin Cushion Design

Pin-cushions are greatly in great demand, and the filet variety answers the problem beautifully, in that it is so easily washed. For, after all, there is nothing that collects dust more

easily than a pin-cushion. With this design the needle-woman may use any size thread she wishes, of course, with the result that the size of the cushion depends on the size of the thread used. The back of the cushion may be left plain but it is really better to crochet a back of the same size as the front, without any design, of course. The edge maybe finished with a narrow edging or with a row of picoting.

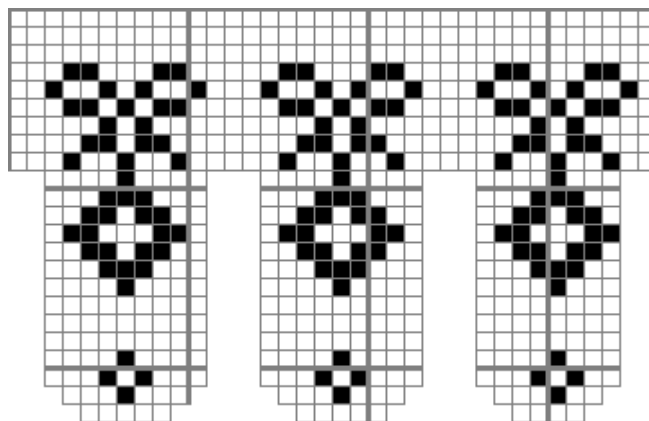


Helen Baxter (columnist).  
*Philadelphia Inquirer*, April 20, 1919

## Pretty Crocheted Collar

Letitia, Mrs Lord, Ranmona Wilkes and Others Who have Asked for It.

Mrs Valentine  
*Boston Globe*, March 7, 1920



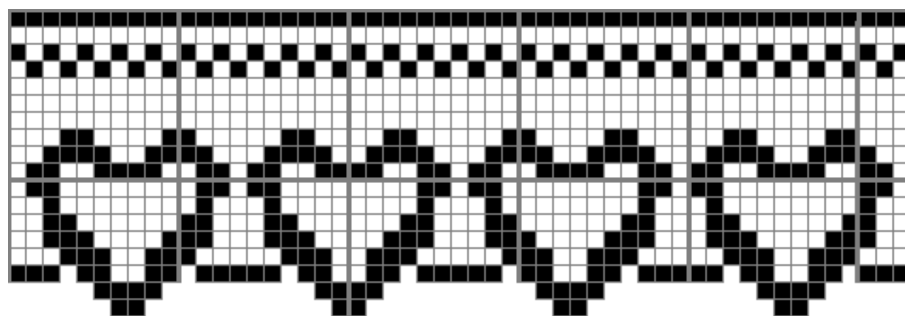
## A Row of Hearts

Children love things with a meaning and that's why this dainty and unusual filet edging consisting of a row of hearts, is especially

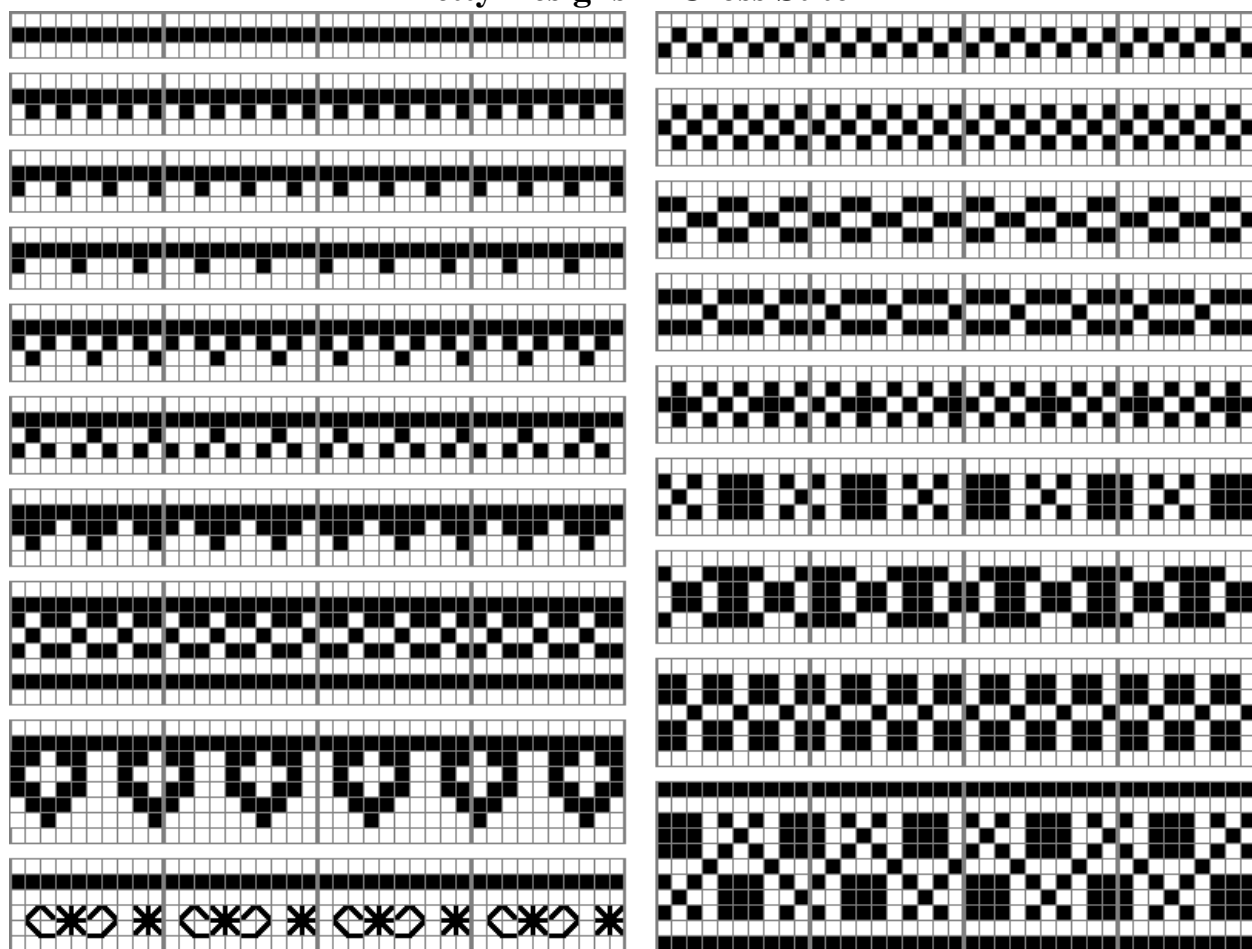
appropriate for a nursery. Curtains, pillow cases, cushions, table scarf, bedspread, any one of them can be attractively trimmed in hearts. The lace can be made narrower or wider by decreasing or increasing the space between the straight edge and the hearts.

[No designer identified]

*Muscatine Journal and News Tribune*, July 19, 1924

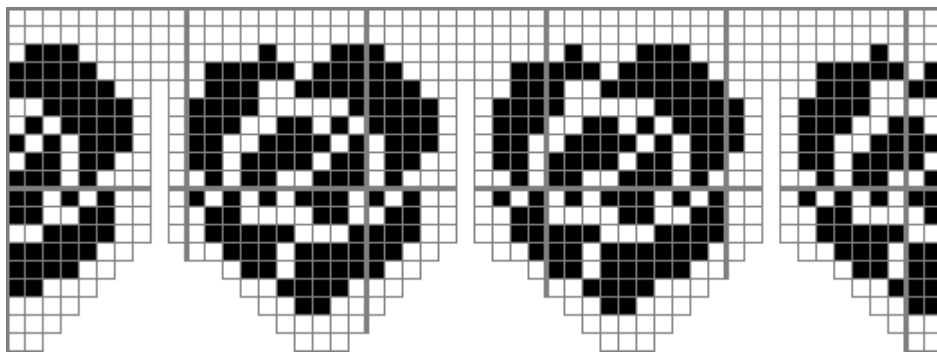


### Pretty Designs in Cross Stitch



Josie. *Boston Sunday Globe*, June 25, 1905

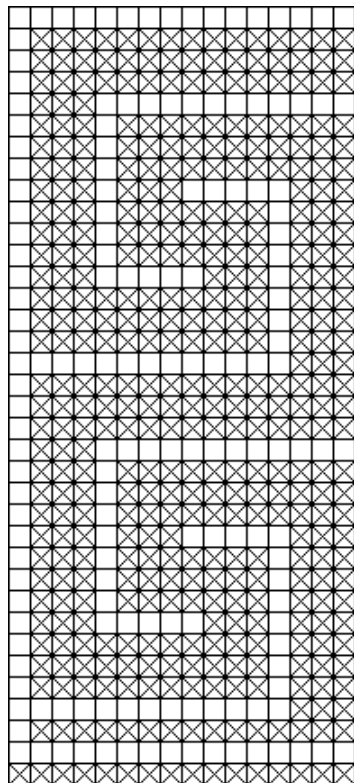
### Rose Pattern



Among the smart costumes of the present is the round or oval necked waist. This dainty edge of the rose pattern is especially adapted to fit these shaped necks and adds to the beauty of the waist wonderfully. Crochet cotton No. 80 is used. Single crochet and picot edge finishes it.

Edith M. Owen. *South Bend News-Times*, March 23, 1919

## Simple Cross-Stitch Design

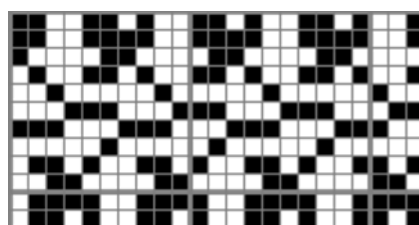
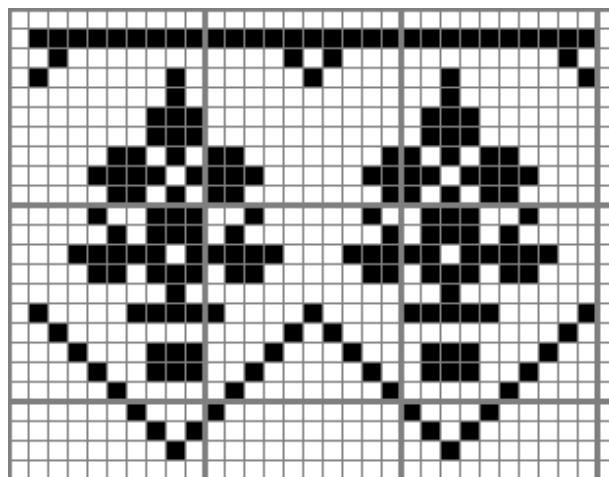


This cross-stitch pattern for apron is very pretty, though quite simple.

*Bryan Morning Eagle*,  
March 27, 1907;  
*Virginia Enterprise*,  
March 29, 1907

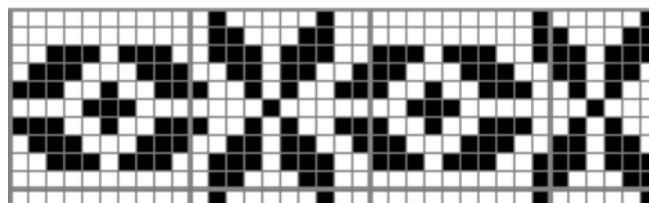
Mary Evangeline  
Walker. *Evening  
Star*, January 9, 1925

## Tiny Trees



## Band Simple Cross-Stitch Designs

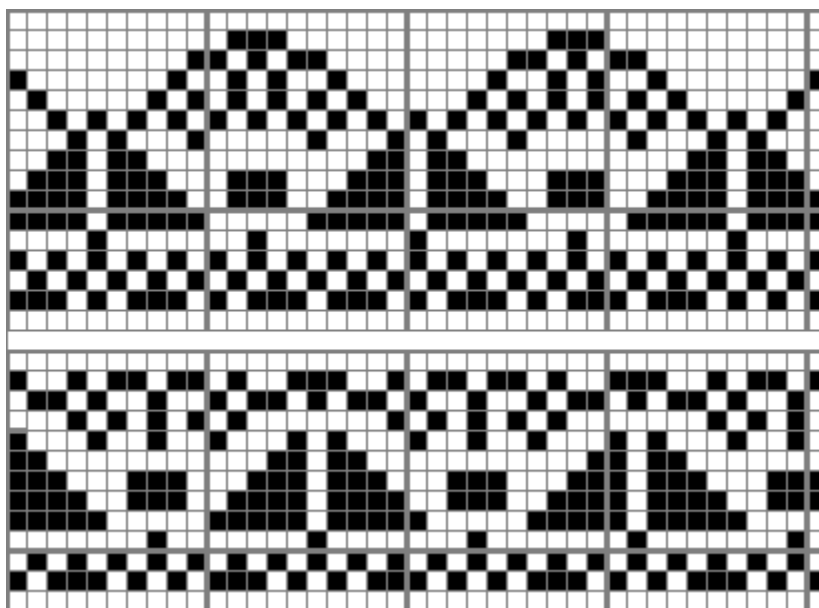
Here are two of the simplest designs in cross-stitch.



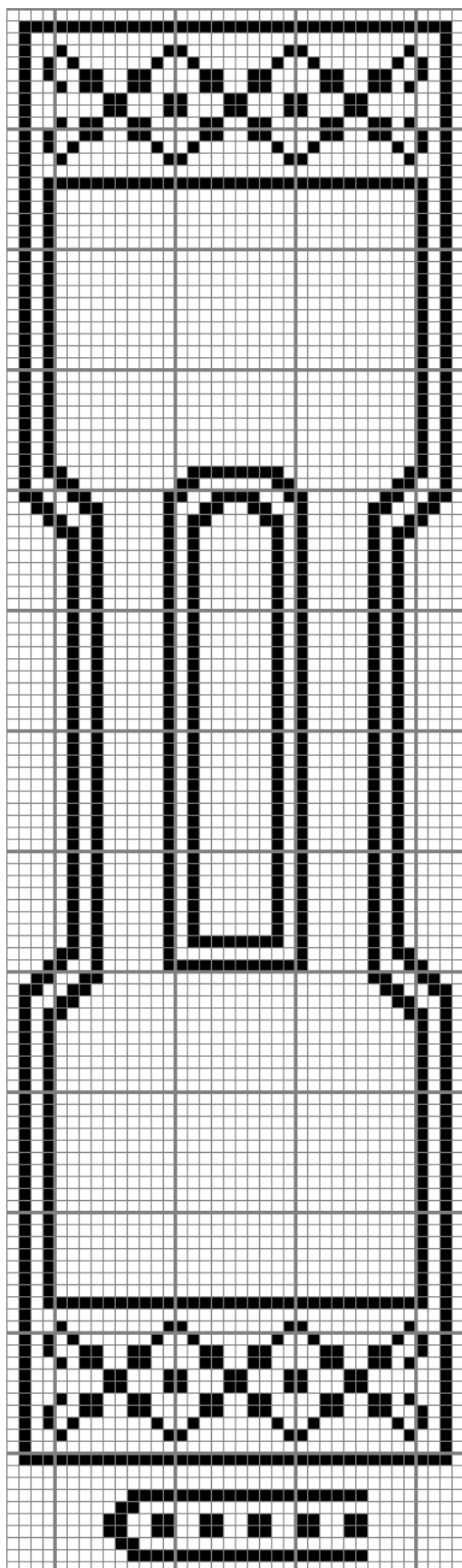
[No designer  
identified.]  
*Goshen Daily  
Democrat*,  
April 8, 1907

## Torchon Lace

Torchon lace is such a useful weight and pattern that it is among the most popular ones. But real torchon is almost too expensive for the average person, and the imitation is not good enough. The patterns are so pretty that they are sure to attract attention, so one of the most popular ones has been copied and is given on today's page to be worked out in filet crochet. Both edging and insertion are given, as usually the two are needed on the same article. Naturally the weight of the thread and size of the needle will carry the width of the finished lace, but about fifty thread and an eleven needle will be correct.



Helen Baxter. *Philadelphia Inquirer*, November 2, 1919



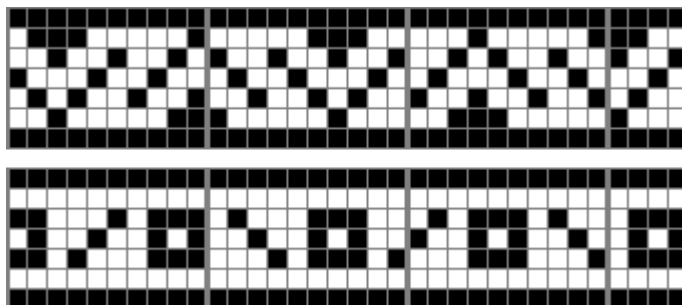
## Sleeveless Sweater

Crochet hook No. 2 and two large calls of Shetland floss is used for this charming ladies' filet sleeveless sweater. Make a chain of 124 stitches, work 117 double crochets and chain, then follow patterns. Edith M Owen.

*Portsmouth Times*, November 23, 1919

*Seymour Daily Republican*, December 27, 1919

## With the Magic Touch of Handwork

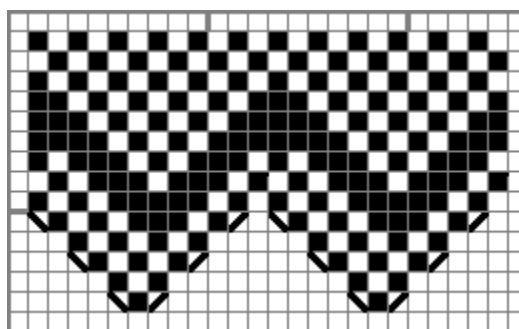


E.S.R.

*Montana Helena Independent*, December 9, 1923

*Portsmouth Herald*, December 6, 1929

## Vandyke Points

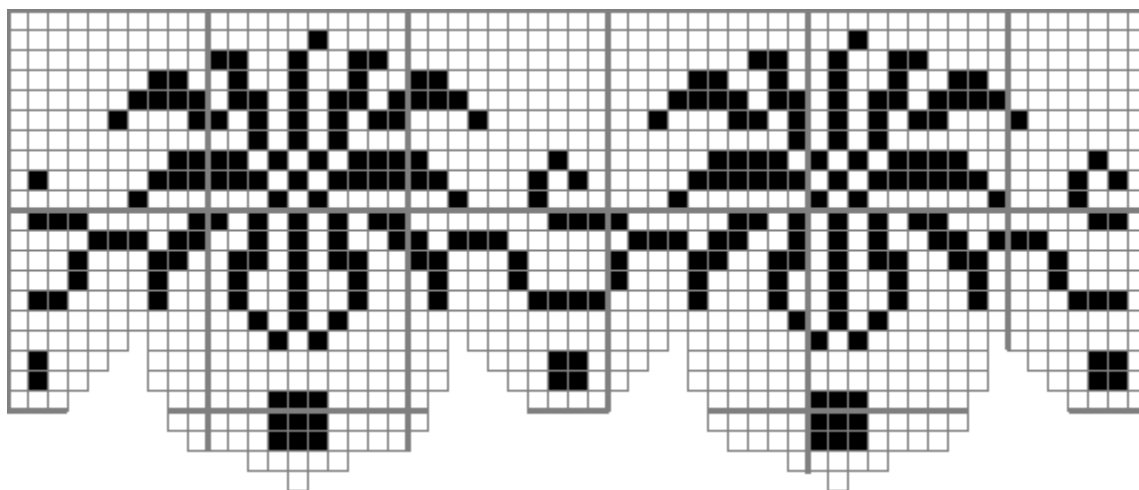


Winifred  
Worth.  
*Seymour Daily  
Republican*,

June 15, 1916



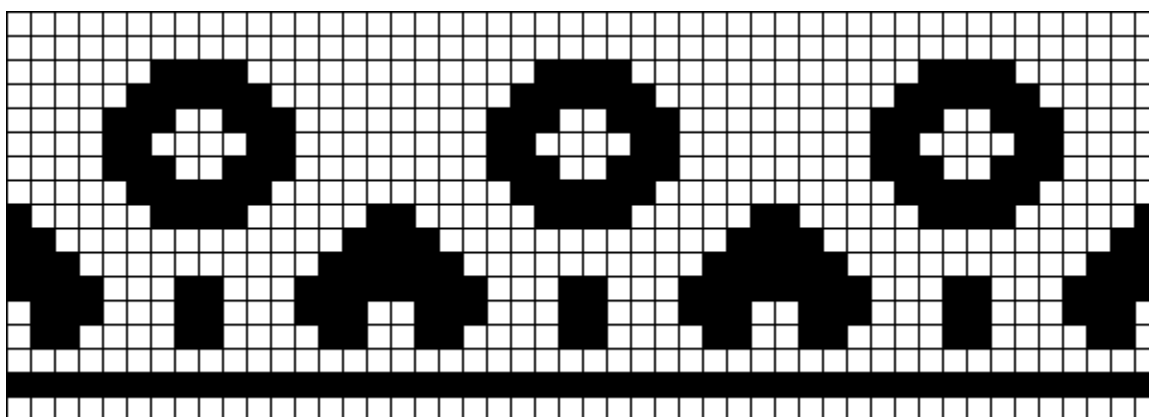
### Towel Edge



The deep edging is very lovely for the towels for guest rooms. Crochet cotton No. 70 is used. These handsome towels are also very acceptable both as gifts to the bride or for Christmas.

Edith M. Owen. *Greensboro Daily News*, November 29, 1920; *Portsmouth Times*, November 14, 1920

### Towel Insertion

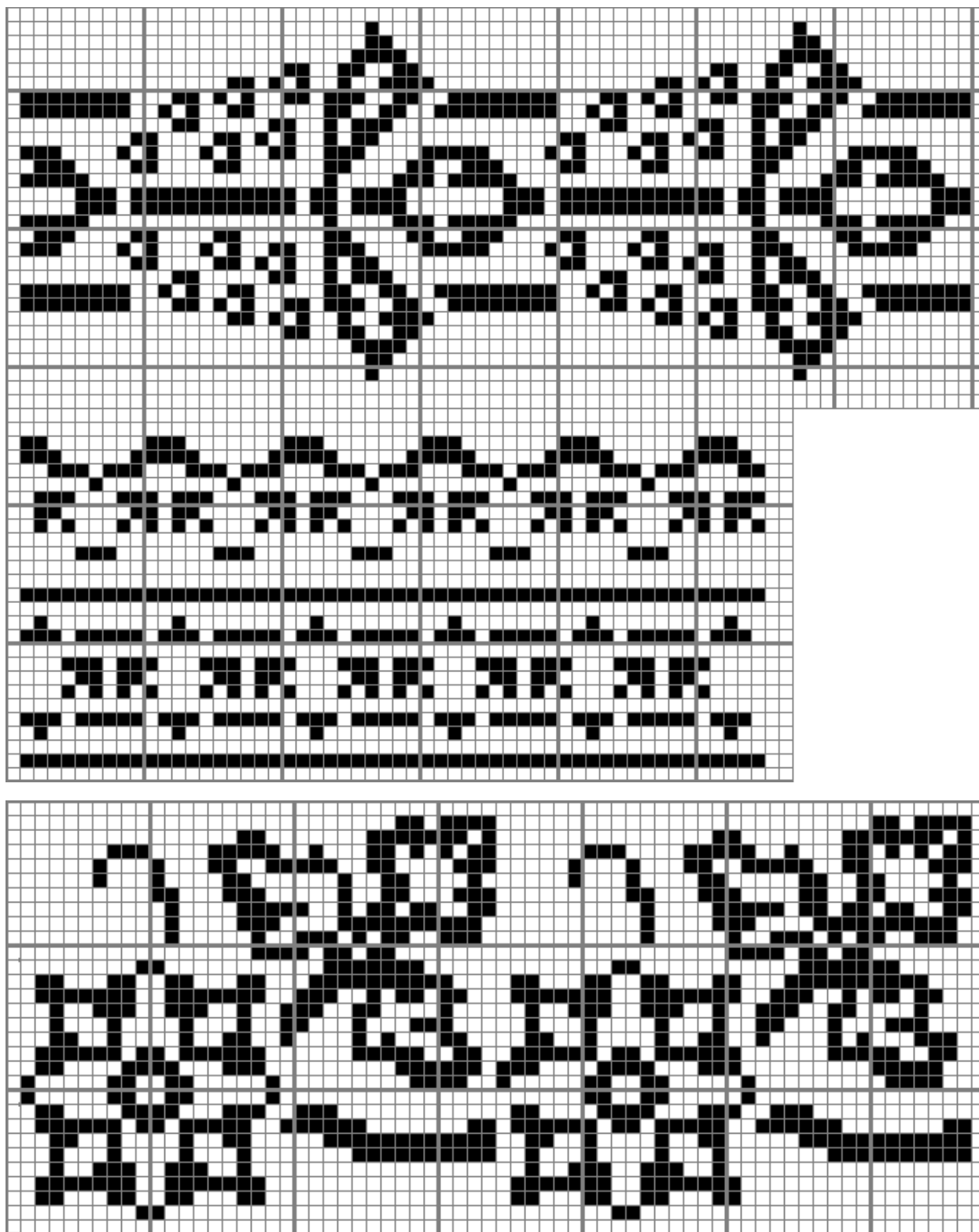


This design is for a towel insertion in filet crochet. It may be used effectively on a hemstitched towel. If initials are desired, omit one flower and two leaves at the center of the insertion. Use crochet cotton No. 30.

*South Bend News-Times*, January 21, 19176

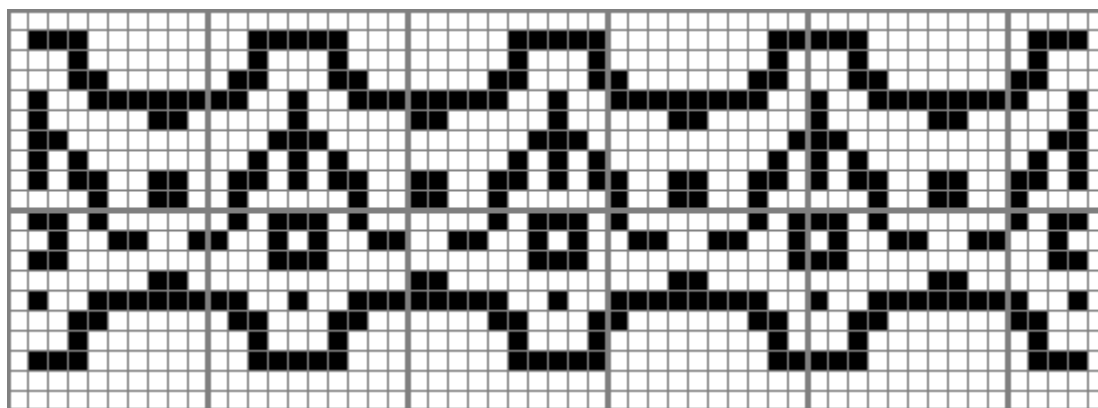
# Unique Designs in Filet Crochet [Bands]

*Grand Forks Herald, May 16, 1922*



## Unusual Design

This unusual design in filet crochet can be used either as insertion or edging.

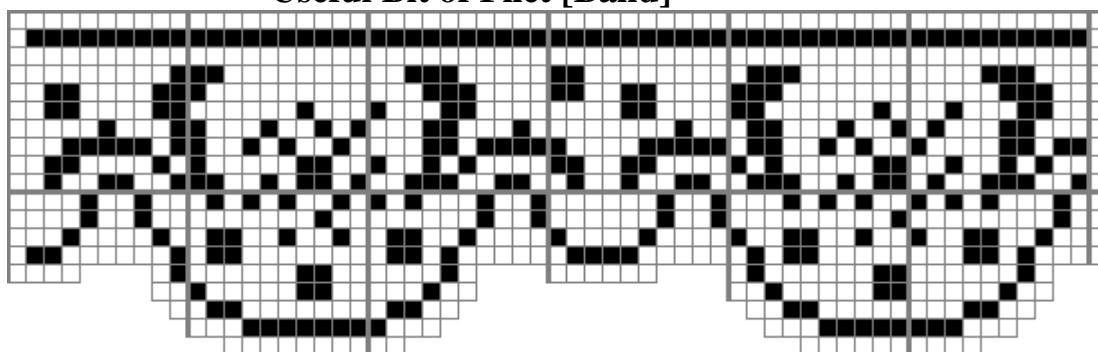


*Muscatine Journal and News Tribune*, April 19, 1924

## Useful Bit of Filet [Band]

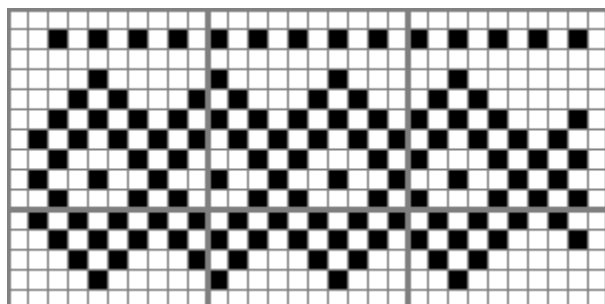
[No  
relevant  
text or  
designer  
identified]

*Burlington  
Gazette*, 13  
Feb 1926;  
*Muscatine  
Journal and*

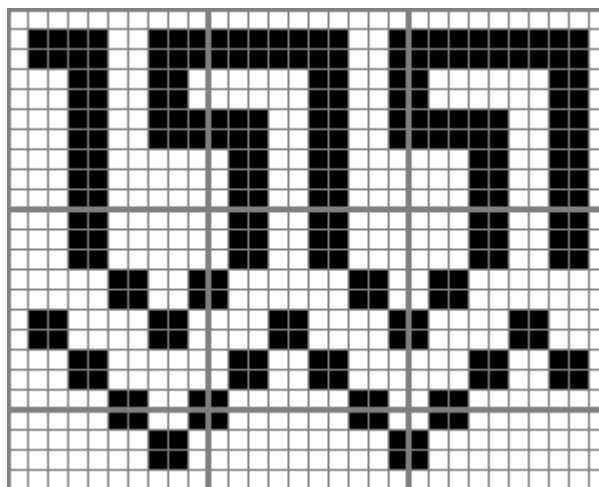


*News Tribune*, 6 Jan 1925; *New Castle News*, 30 Mar 1925

## Useful Hand Made Laces

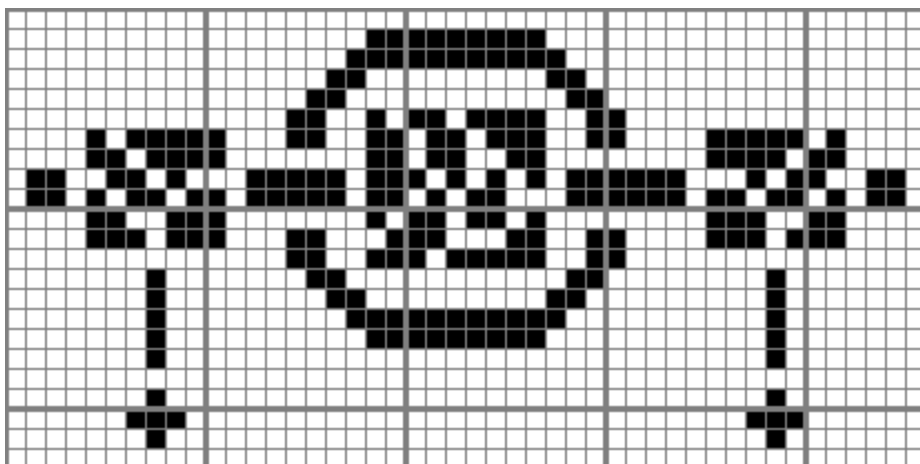


*San Francisco Call*, June 12, 1910



## Various Designs and Motifs for Cross-Stitch Embroidery

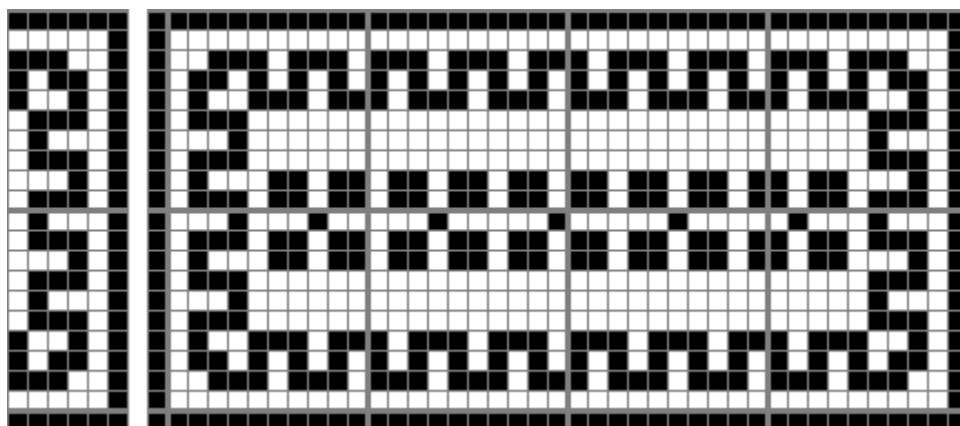
For the top of a calendar stand, the calendar being pasted beneath. It is to be embroidered with silk on burlap or some other coarse material. This, after the embroidery is finished, is pasted on cardboard; the back is covered with some fancy paper, and, finally, a piece of the cardboard is glued to back to enable it to stand on the desk.



H.S. *Philadelphia-Inquirer*, January 1, 1914

## Vest, Collar and Cuffs

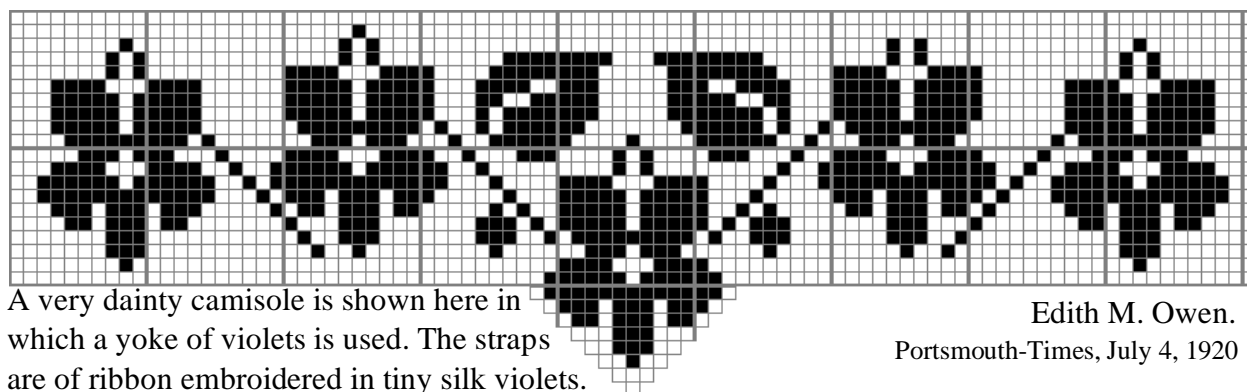
To freshen last season's sweater, a set of collar, vest and cuffs crocheted either in wool floss or motor silk is "just the thing." The collar is just like the cuff given only it is made longer, extending to the lower edge of the sweater.



Edith M. Owen. *Seymour Daily Republican*, June 24, 1920

Edith M. Owen. *Seymour Daily Republican*, June 24, 1920

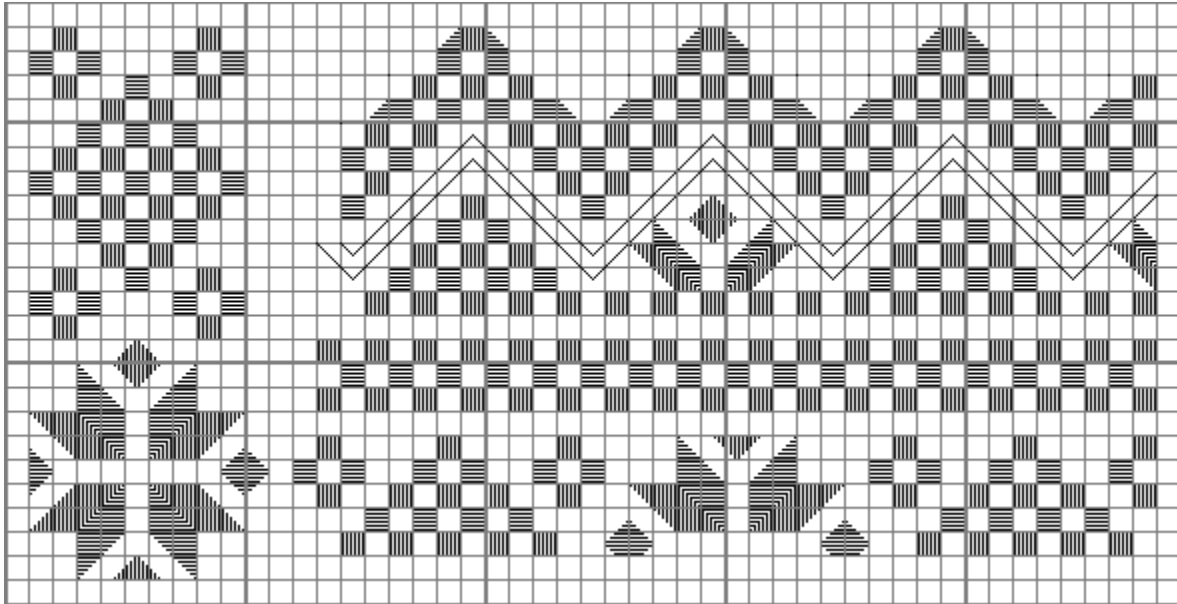
## Violet Yoke



A very dainty camisole is shown here in which a yoke of violets is used. The straps are of ribbon embroidered in tiny silk violets.

Edith M. Owen.  
*Portsmouth-Times*, July 4, 1920

### Border in Hardanger Embroidery



Scrim, linen, etamine or canvas is to be used for this kind of embroidery.

Only the simplest stitches in Hardanger embroidery have been chosen for this design, as most of it is composed of five stitches taken over four warp threads. The star only differs, as the eight centre-stitches, each beginning a division of star, is taken over one thread, the next over two, the next over three, and so on, until the widest point of star is taken over eight stitches. From there it dwindles down, until it is finished at the very point over one thread. The edge of design is scalloped.

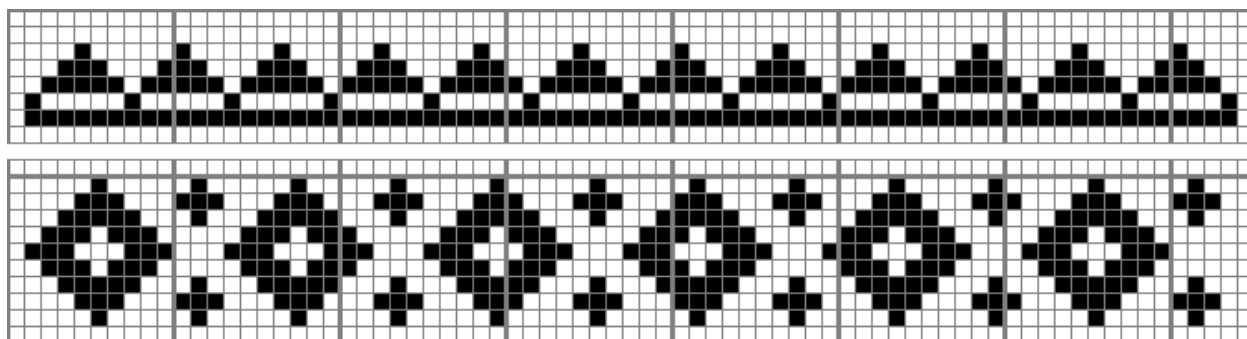
As indicated in picture, three of the blocks in centre of half square are woven instead of simply sewn over. This is accomplished by letting the needle pass in and out through the warp threads, as indicated in illustration, passing over two threads, picking up the next two, etc.

The scrim, after the work is done should be cut out inside of the blocks

Two sizes of thread are necessary, the coarser for the embroidery or blocking, the finer for the weaving; this, of course, necessitates two sizes of blunt needles to match.

H. S., *Philadelphia Inquirer*, November 1, 1912

## Motifs and Border in the Cross-Stitch Embroidery [Borders]



These motifs would be suitable most anywhere, on curtains, towels, wearing apparel, and they can be enlarged at will by picking up a square of four threads instead of one. On huckaback toweling, where the threads are large, one thread would be sufficient. A row of the grape-motif would form a very handsome border for a curtain, the others would be more suitable for a fancy towel or on dresses.

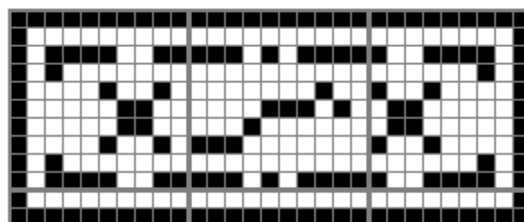
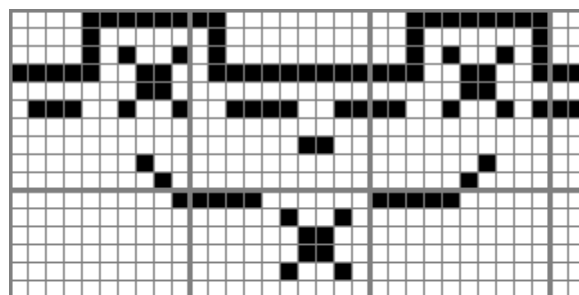
When embroidering a dress baste a piece of scrim over the place which is to be worked and embroider the motif through both materials. When done, draw the threads of scrim out from underneath the stitches.

E. S. *Philadelphia Inquirer*, May 22, 1913

## Insert and Edging

If you are already at work on your summer wardrobe, you will know that the dresses must be touched up with handwork. Although this is true of the grown-up's clothes, it is an absolute essential for the youngster's. Probably part of the reason it is considered essential is that there is less material that must be decorated for the child and therefore greater probability of its being done.

However, the designs published today are edgings and insertions for either grown-up or youngster. They are intended for fine lingerie dresses, although the filet might be used for gingham frocks. Either should be done with the finest thread possible.

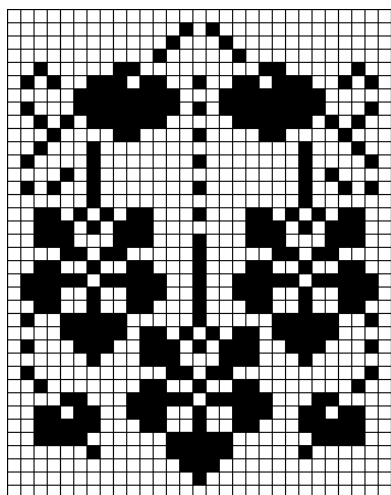


Helen Baxter. *Philadelphia Inquirer*, March 21, 1920

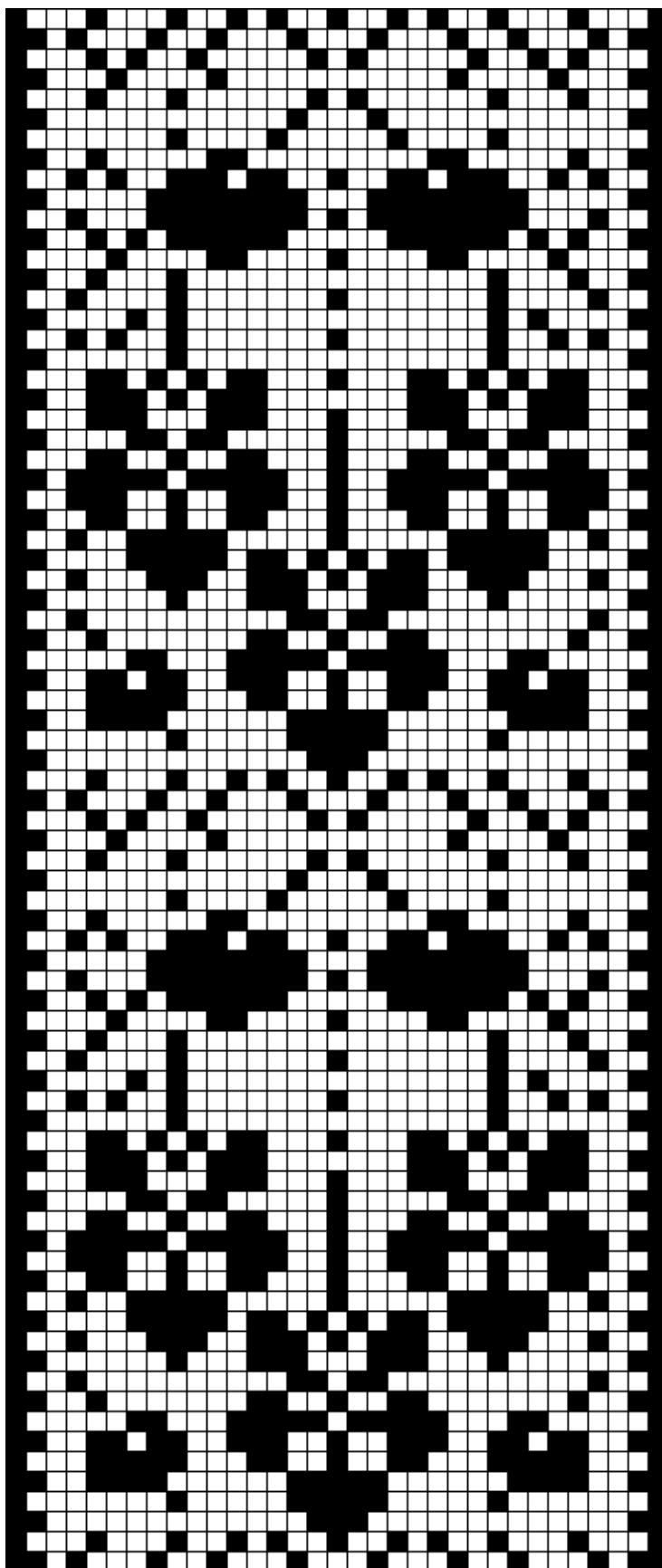
### Insertion for Door Panel

This block pattern in conventional nasturtium design is particularly suitable for a door panel or sofa pillow and is pleasing to one who delights in graceful, dainty lines and originality.

By omitting the upper scroll from the small nasturtium leaf and border, the motif can be used singly and attractively as an insert in the various pieces of household linen. Mercerized crochet cotton No. 40 can be used.

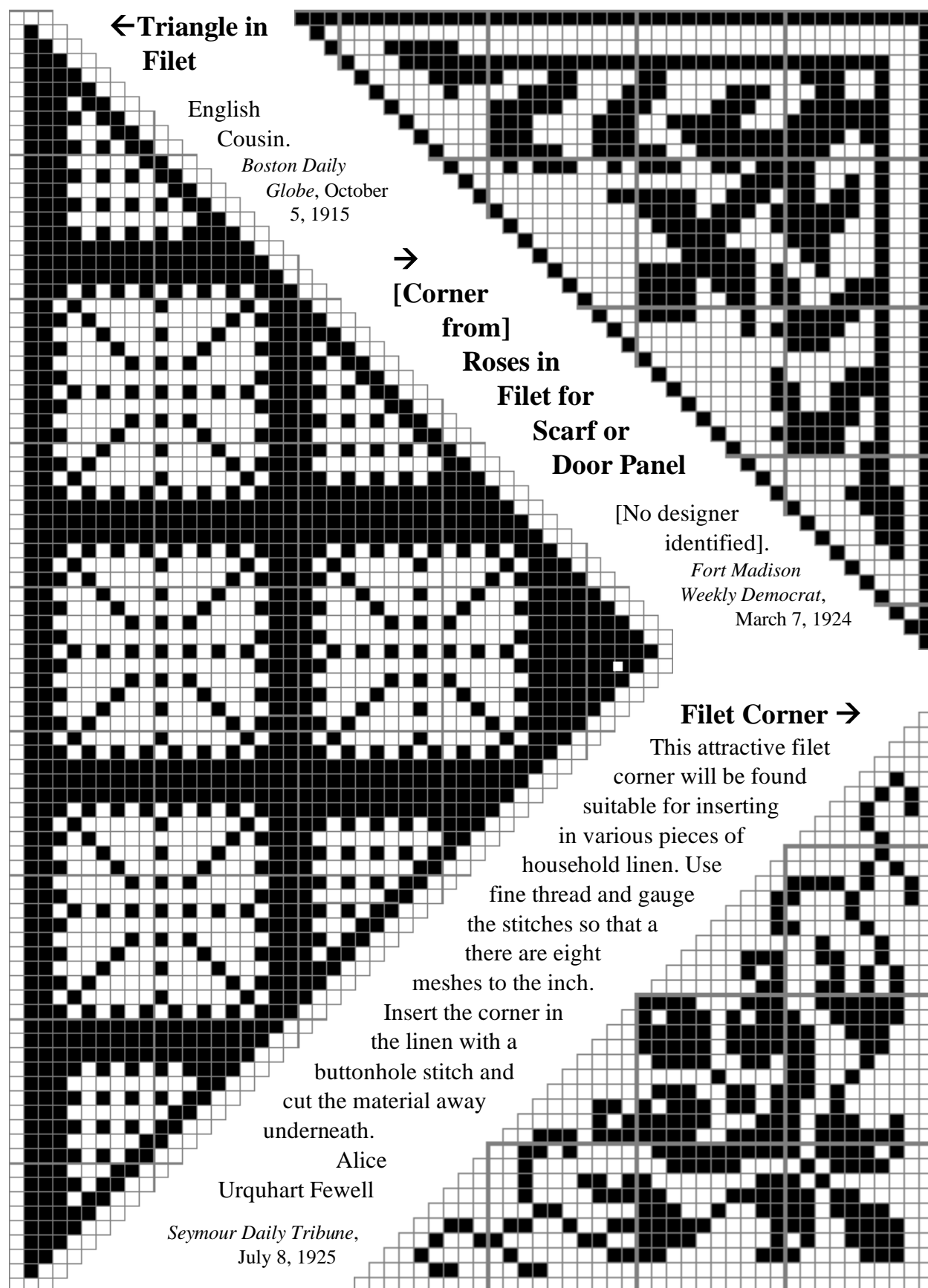


*South Bend News-Times, Sep 9, 1917*

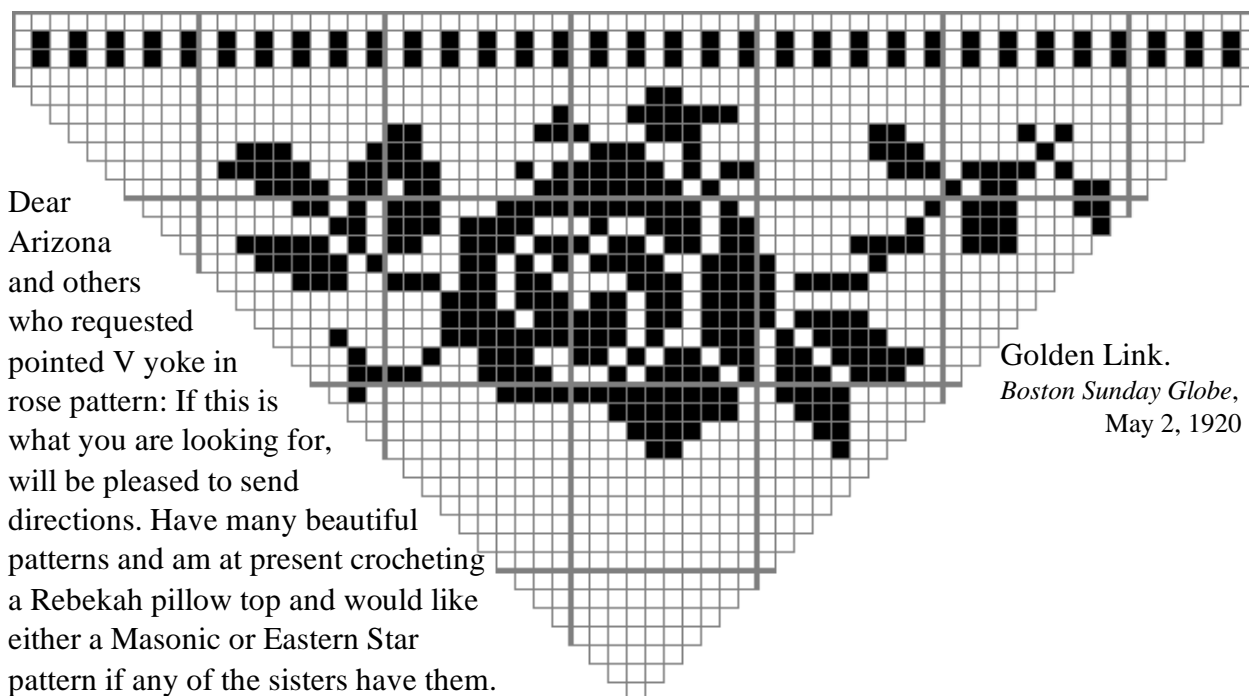


**Corners – Triangular**  
**(Some patterns may include matching bands or medallions)**





## V Yoke in Rose Design



Dear  
Arizona  
and others  
who requested  
pointed V yoke in  
rose pattern: If this is  
what you are looking for,  
will be pleased to send  
directions. Have many beautiful  
patterns and am at present crocheting  
a Rebekah pillow top and would like  
either a Masonic or Eastern Star  
pattern if any of the sisters have them.

Golden Link.  
*Boston Sunday Globe*,  
May 2, 1920

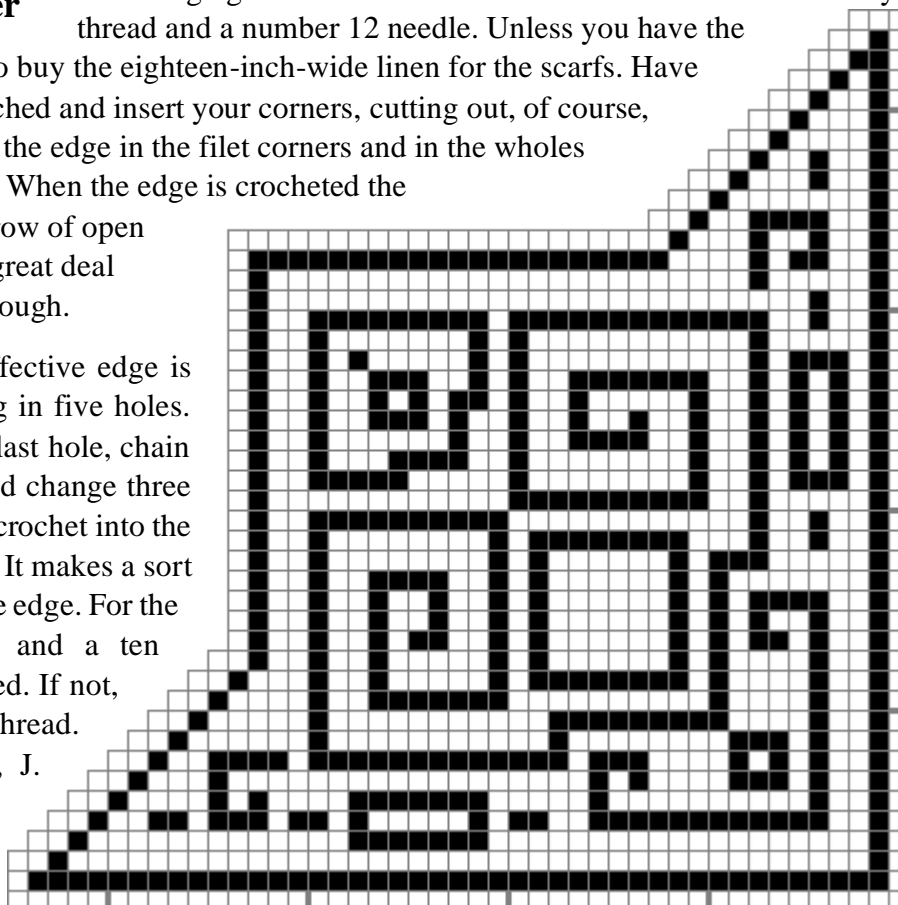
## Bureau Scarf Corner

The design given herewith is for a bureau scarf corner. Use fifty thread and a number 12 needle. Unless you have the wider linen, it is cheaper to buy the eighteen-inch-wide linen for the scarfs. Have the linen machine hemstitched and insert your corners, cutting out, of course, under the filet. Then work the edge in the filet corners and in the wholes made by the hemstitching. When the edge is crocheted the hemstitching looks like a row of open mesh. Incidentally, it is a great deal easier to get the needle through.

About the most effective edge is made by single crocheting in five holes. Then chain three into the last hole, chain five into the same hole and change three into the same hole, single crochet into the next five holes and repeat. It makes a sort of tiny clover leaf along the edge. For the edge use twenty thread and a ten needle, if the is hemstitched. If not, use the fifty thread.

Helen Baxter (columnist), J.  
W.McDowell (illustrator).

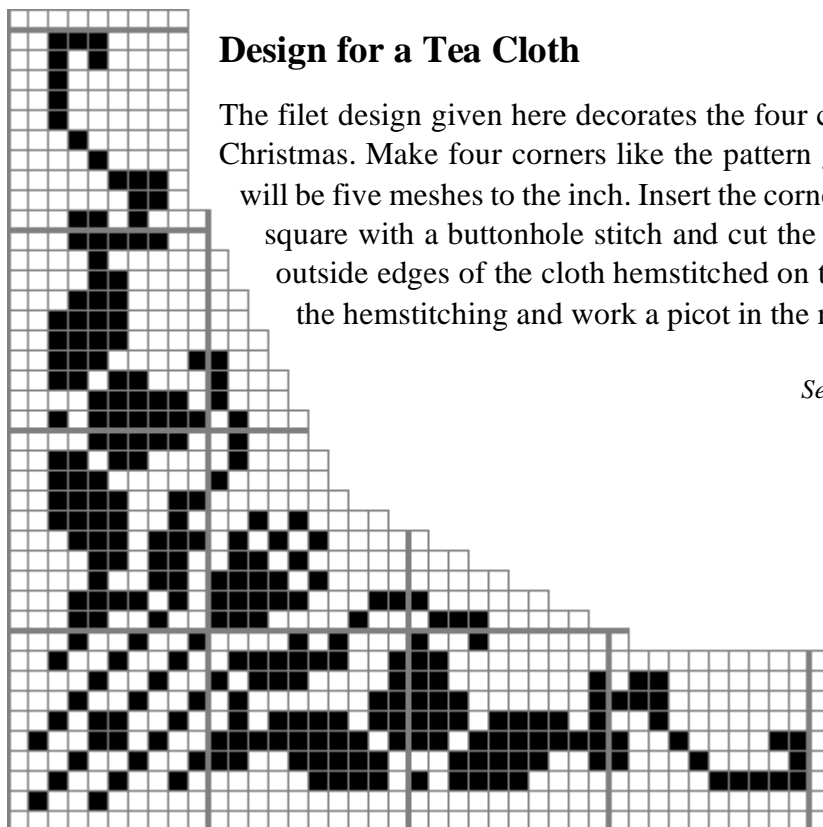
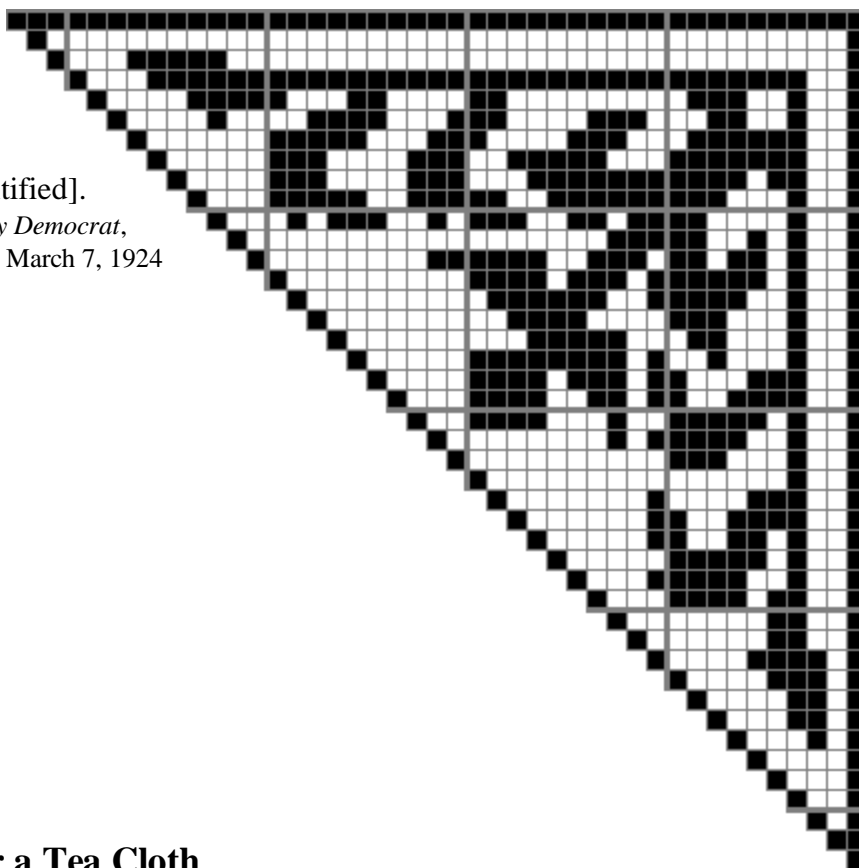
*Philadelphia Inquirer*, April  
2, 1922



**[Corner from] Roses  
in Filet for Scarf or  
Door Panel**

[No designer identified].

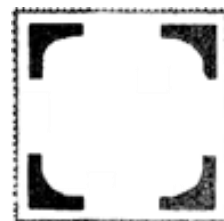
*Fort Madison Weekly Democrat,*  
March 7, 1924



**Design for a Tea Cloth**

The filet design given here decorates the four corners of a tea cloth to make for Christmas. Make four corners like the pattern gauging the stitches so that there will be five meshes to the inch. Insert the corners into the four corners of a linen square with a buttonhole stitch and cut the material away beneath. Have the outside edges of the cloth hemstitched on the machine, the material close to the hemstitching and work a picot in the meshes.

Alice Urquhart Fewell,  
*Seymour Daily Tribune*, October 28, 1924



## Cross Stitch Card Table Cover

If you use the finest cross stitch canvas and four strands of six-strand cotton for the work the pattern published today will work up to look like fine beading. The most satisfactory card table cover is of heavy sateen. As it does not come wide enough for a table cover, it will have to have pieces added to the sides to make it large enough. As it happens, this makes the cover much prettier and better adapted for the work at hand.

Square the material and then cut four pieces the length of one side of the cover and four inches wide. Baste the wrong side of the cover and the right side of the pieces edge to edge and then turn so that both will show the right side. Turn in the edge of the added piece and baste down. Then stitch close to the edge on the machine.

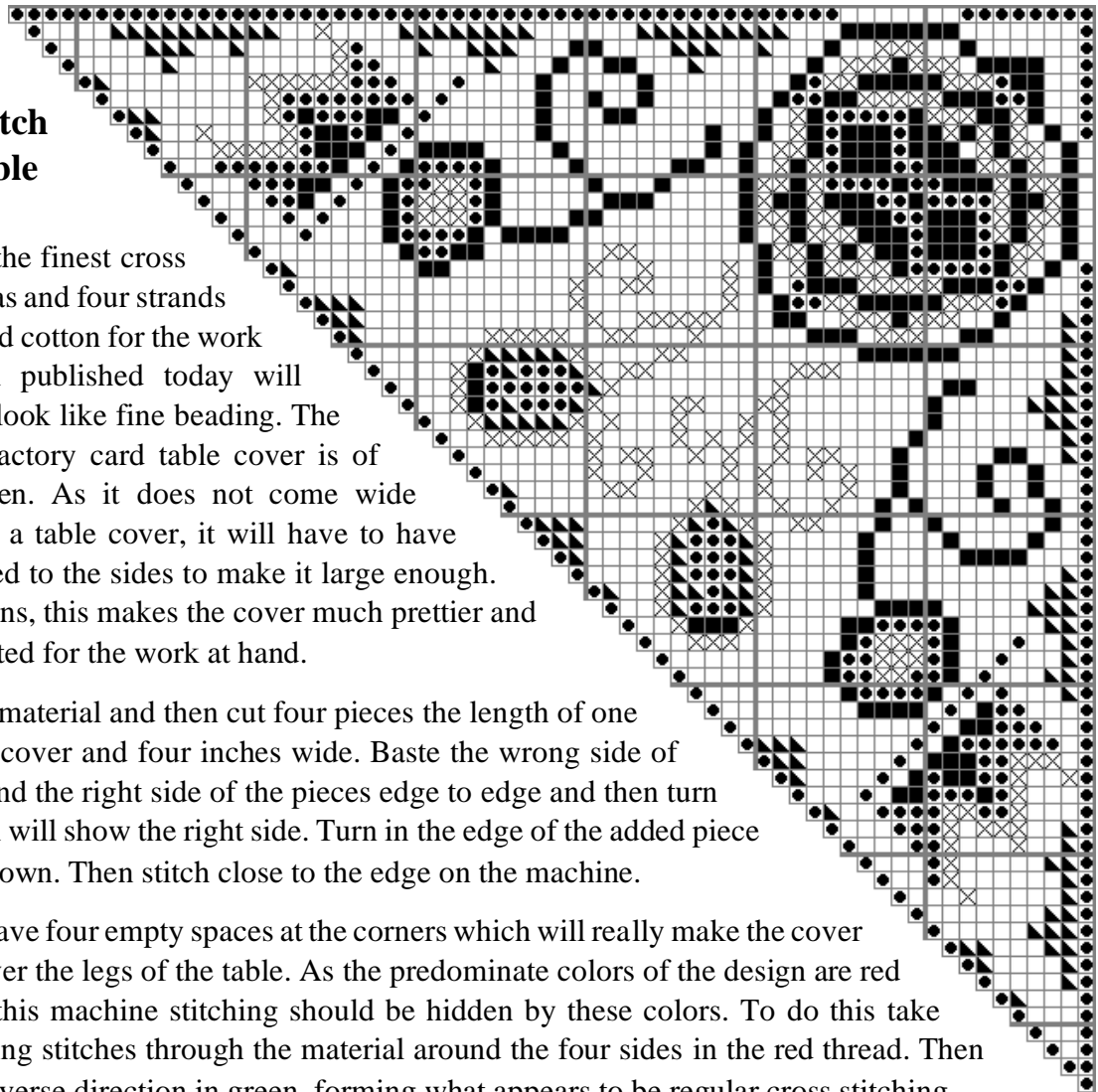
This will leave four empty spaces at the corners which will really make the cover fit better over the legs of the table. As the predominate colors of the design are red and green this machine stitching should be hidden by these colors. To do this take small slanting stitches through the material around the four sides in the red thread. Then go in the reverse direction in green, forming what appears to be regular cross stitching.

Embroider the pattern in all four corners or in only one. In the latter cases put the monogram in the opposite corner, using the cross stitch letters published a few weeks ago. If you use the pattern only once, be sure to place it so that it will come to the top of the table when in use. In this case, omit the stitches (indicated by dots) that define the triangle of the pattern.

Following the design, all solid blocks except the leaves and tendrils, are done in bright yellow, cross spaces in green, except in flowers, where they are worked in white. The half solid meshes are bright blue. Use the brightest shades you can buy as this a peasant design and should be embroidered accordingly. All open spaces are left black which brings out the pattern.

Cross stitching is very simple, but the expertness of the finished work depends absolutely upon all stitches being taken in the same direction.

Helen Baxter(columnist); J.W.M. (illustrator). *Philadelphia Inquirer*, August 26, 1923



### Elaborate Tablecloth [Two Corners]

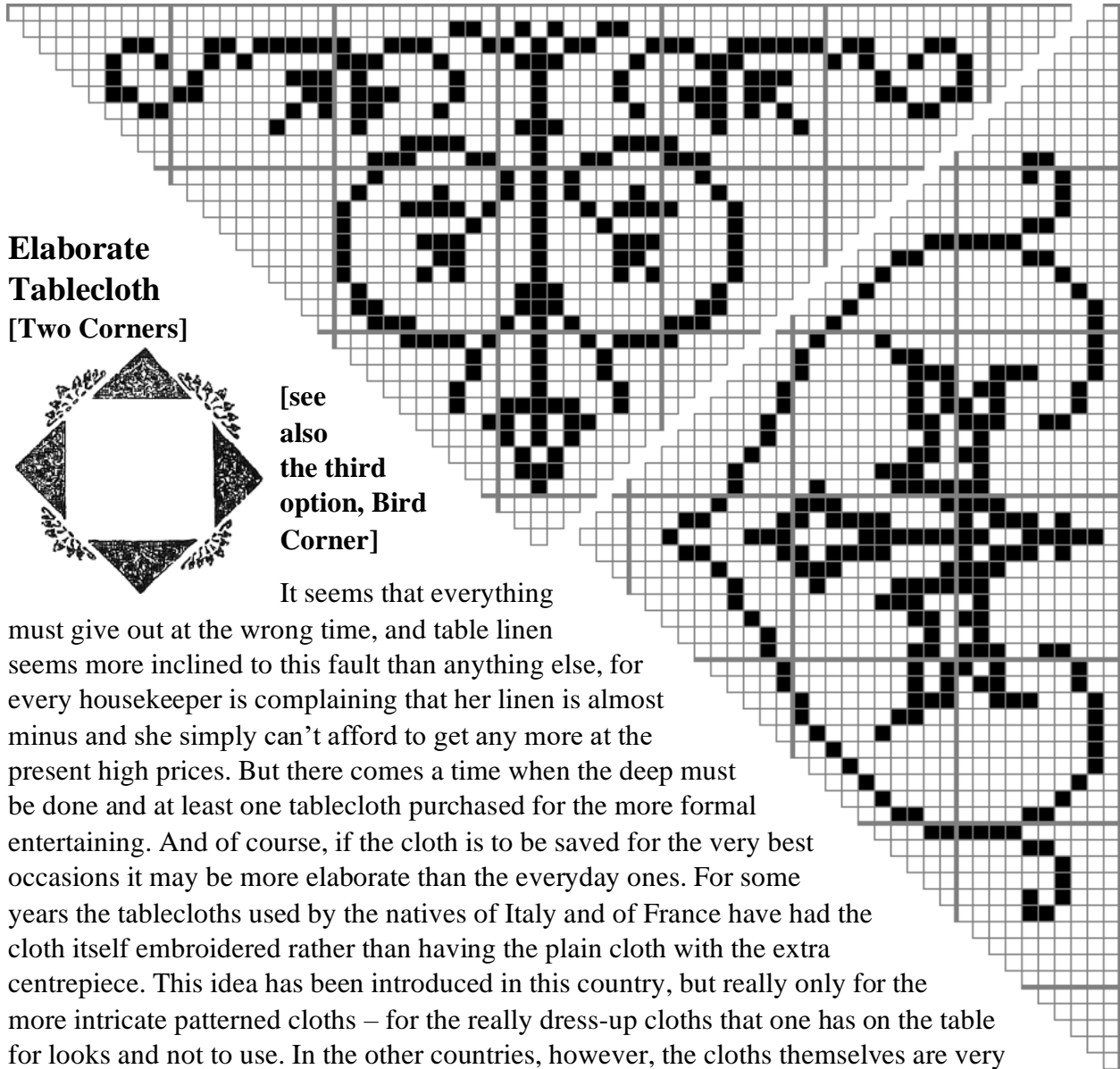


[see  
also  
the third  
option, Bird  
Corner]

It seems that everything must give out at the wrong time, and table linen seems more inclined to this fault than anything else, for every housekeeper is complaining that her linen is almost minus and she simply can't afford to get any more at the present high prices. But there comes a time when the deep must be done and at least one tablecloth purchased for the more formal entertaining. And of course, if the cloth is to be saved for the very best occasions it may be more elaborate than the everyday ones. For some years the tablecloths used by the natives of Italy and of France have had the cloth itself embroidered rather than having the plain cloth with the extra centrepiece. This idea has been introduced in this country, but really only for the more intricate patterned cloths – for the really dress-up cloths that one has on the table for looks and not to use. In the other countries, however, the cloths themselves are very plain, with the lace or embroidery in the centre, just where the centrepiece would be, and the remainder of the cloth the plain linen or damask.

There has been a request for a design for the latter type of cloth, and the idea should prove to be a very acceptable one. Plain linen damask may be used or, indeed, regular heavy linen sheeting. The design is inserted in the centre of the cloth, the filet inserts being alternated with the hand embroidery, as illustrated. Any one of these three triangular squares shown would be good, done in fifty or finer thread and the embroidery heavily padded and worked with fine thread. If the large filet pattern is used with initials, two of them should be inserted in the cloth and embroidery used with them or not, as desired.

Helen Baxter. *Philadelphia Inquirer*, June 24, 1917

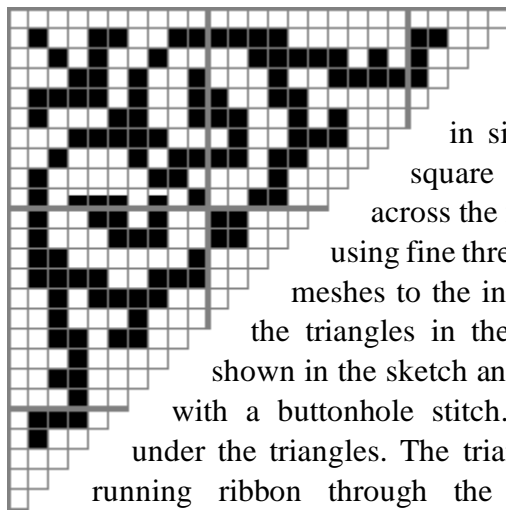


## Filet Corner

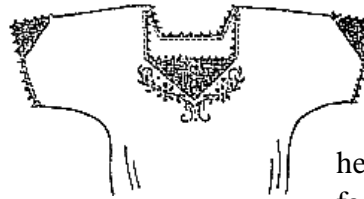
This attractive filet corner will be found suitable for inserting in various pieces of household linen. Use fine thread and gauge the stitches so that there are eight meshes to the inch. Insert the corner in the linen with a buttonhole stitch and cut the material away underneath.

Alice Urquhart Fewell  
*Seymour Daily Tribune*, July 8, 1925

## ← Filet Design for a Nightgown



This filet triangle decorates the neck and sleeves of a nightgown. Cut a nightgown in simple kimono style. The neck is cut square and opening should measure six inches across the front. Make six filet triangles like the pattern using fine thread and gauging the stitches so there will be eight meshes to the inch. Place two of the triangles in the front of the gown as shown in the sketch and secure them in place with a buttonhole stitch. Cut out the material under the triangles. The triangles may be held together by running ribbon through the meshes and fastened with a bow. Only half of each sleeve is shown in the sketch.



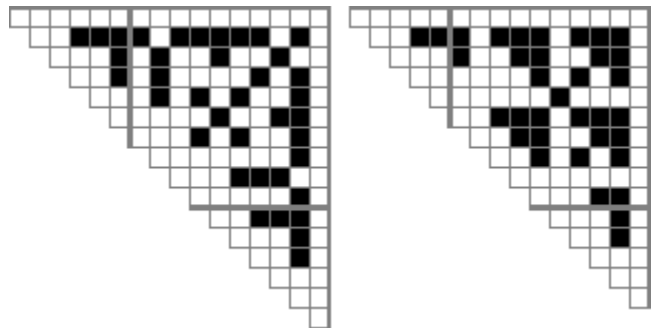
Alice Urquhart Fewell.

*Seymour Daily Tribune*, October 28, 1922

## [Small Corners]

E. S. W.

*Manitowoc Herald News*, January 30, 1923



### Tea Cloth (Requested)

This block pattern in grape design matches exactly the tablecloth given lately. Four sections are crocheted and then sewed to the square central section of linen as in the larger cloth. It is especially pretty. Crochet cotton No. 60 is used.

Edith M. Owen

*Greensboro Daily News*, January 11, 1920; *Portsmouth Times*, January 11, 1920;  
*Seymour Daily Republican*, April 1, 1920.

### Filet Design for Step-Ins

This filet triangle is designed for a pair of step-ins. Make the step-ins from some fine white cotton material, with a slit up each side as shown in the little sketch. Make two triangles like the pattern, gauging the stitches so that there are eight meshes to the inch, and insert them in the step-ins as shown in the drawing. Use a buttonhole stitch and cut the material away beneath. Work a picot all around each leg opening. The material may be hemstitch on the machine or just hemmed by hand before the picot is added.

Alice Urquhart Fewell. *Seymour Daily Tribune*, May 25, 1926

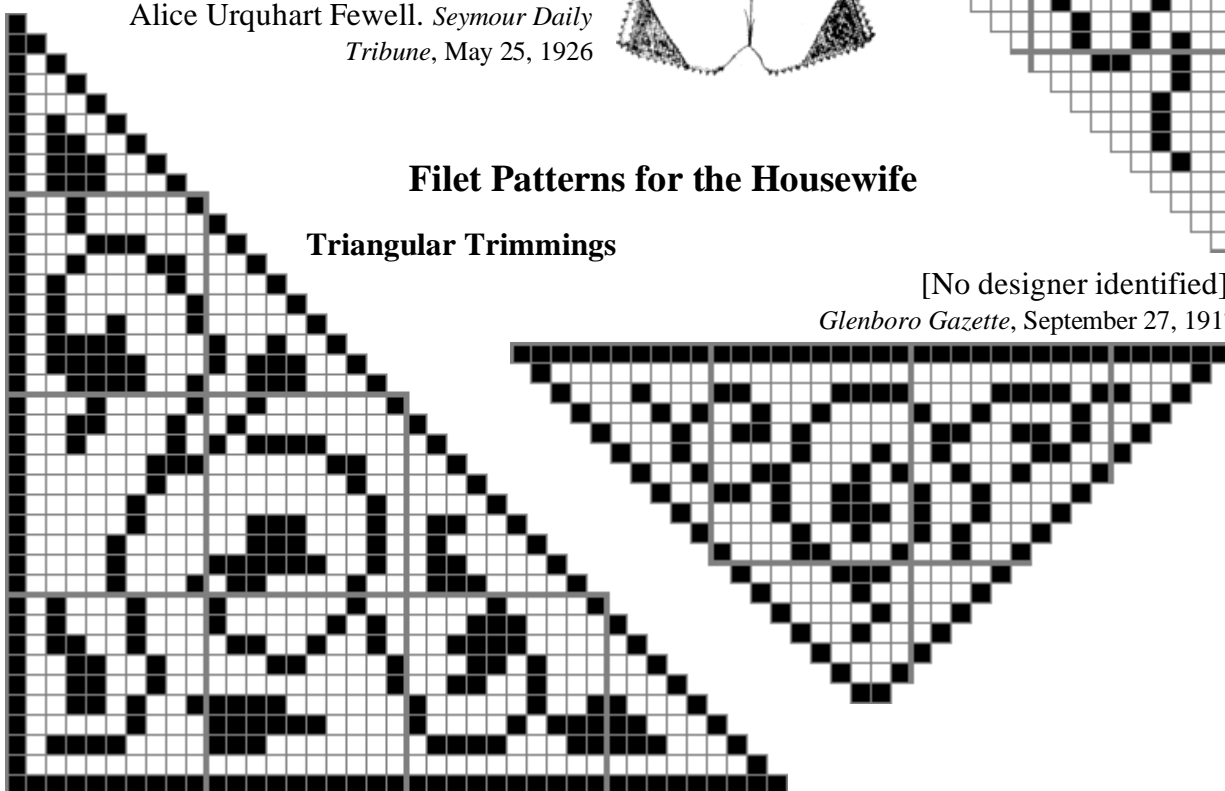


### Filet Patterns for the Housewife

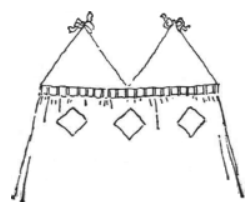
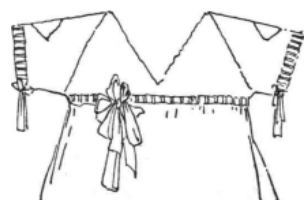
#### Triangular Trimmings

[No designer identified].

*Glenboro Gazette*, September 27, 1917



**Filet  
Makes  
Attractive  
Pointed Lingerie  
Yoke**



In spite of the knitting which is flourishing on every side, women have not given up the crochet hook entirely and now that warm weather is approaching many girls will be wanting new underclothes, and filet again comes into its own.

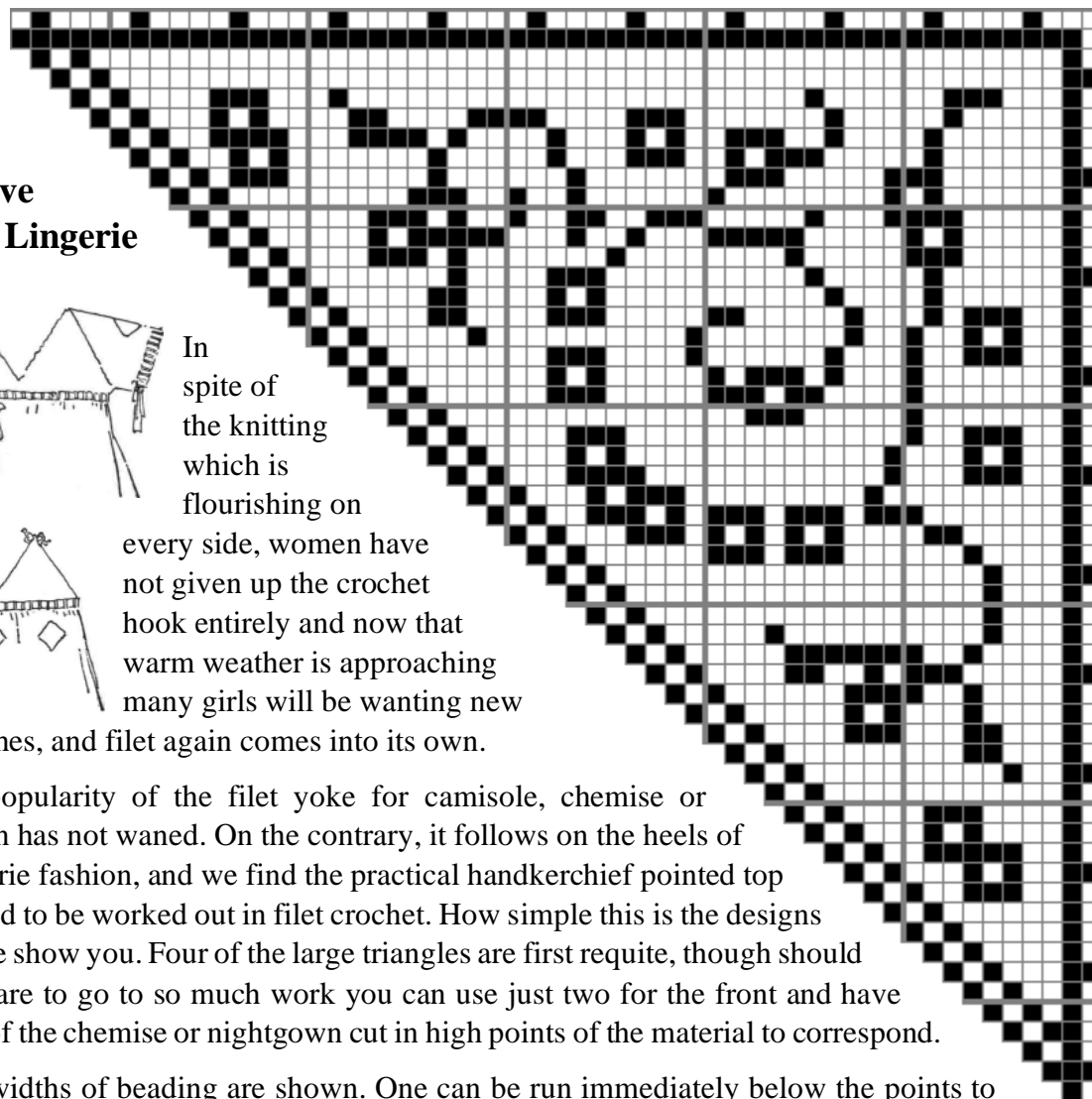
The popularity of the filet yoke for camisole, chemise or nightgown has not waned. On the contrary, it follows on the heels of new lingerie fashion, and we find the practical handkerchief pointed top reproduced to be worked out in filet crochet. How simple this is the designs immediate show you. Four of the large triangles are first requisite, though should you not care to go to so much work you can use just two for the front and have the back of the chemise or nightgown cut in high points of the material to correspond.

Two widths of beading are shown. One can be run immediately below the points to join them to the top of the garment, while the wider one can be place at a slightly raised waist line for ribbons to hold the garment to the figure.

The small medallion can go wherever you wish. Its office is purely decorative. The two sketches show different ways of treating the combinations of points, medallions and insertions. You may be able to think of some other combinations which will just as pretty or perhaps prettier than the ones suggested here.

It is too late in the game survey to have to tell any one how to do filet, but a word as to the fineness of cotton may not be amiss. Don't make the mistake of using to coarse a thread. Underwear that is worthy of the time spent in making the filet ought to be as fine as possible. Colored cottons are never as fine looking as the white, though occasionally a mercerized or silk yoke on top of a colored silk chemise is very artistic. If the points refuse to meet at the shoulders and fit the top of chemise neatly at the same time, let them down by inserting a ribbon strap for a few inches on the shoulders.

[No designer identified]. *Oregon Daily Journal*, March 31, 1918





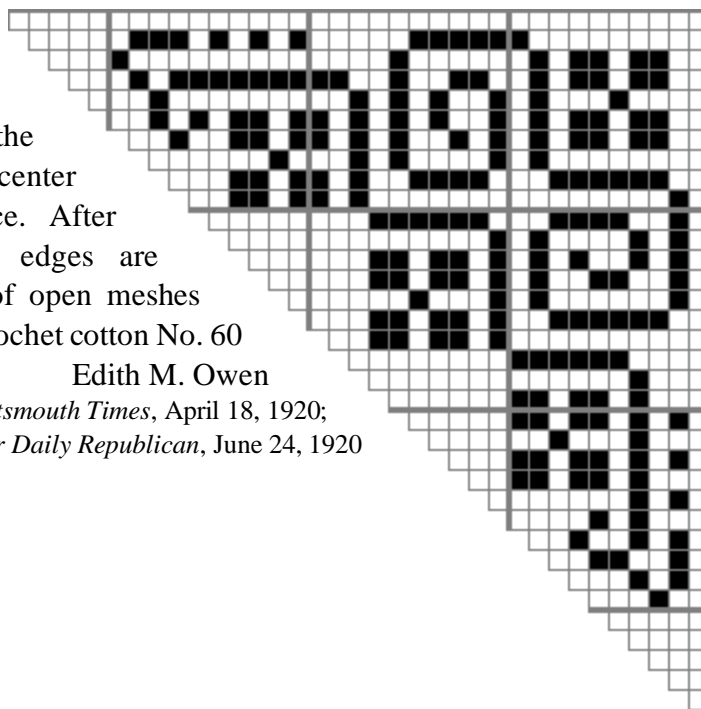
### For the Camisole



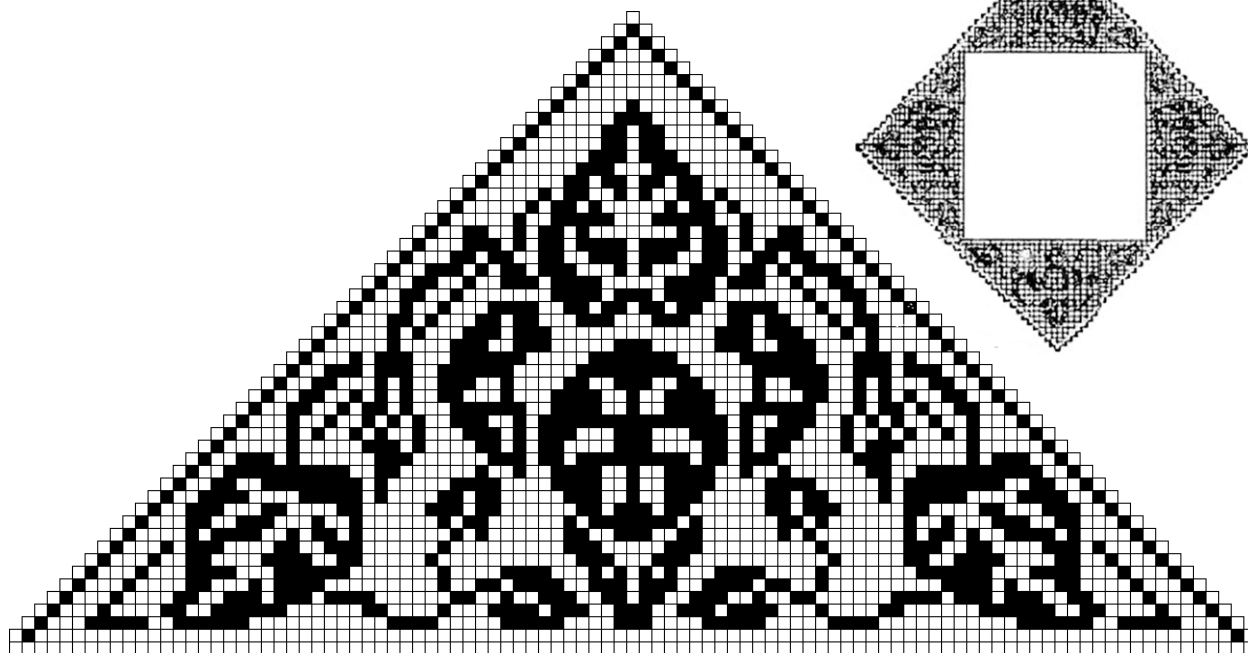
For the camisole which pointed and ties on the shoulder the V insert for center front and back is nice. After placing the insert the edges are finished with two rows of open meshes and then single crochet and picot edge. Crochet cotton No. 60 or 70 is used.

Edith M. Owen

*Portsmouth Times*, April 18, 1920;  
*Seymour Daily Republican*, June 24, 1920

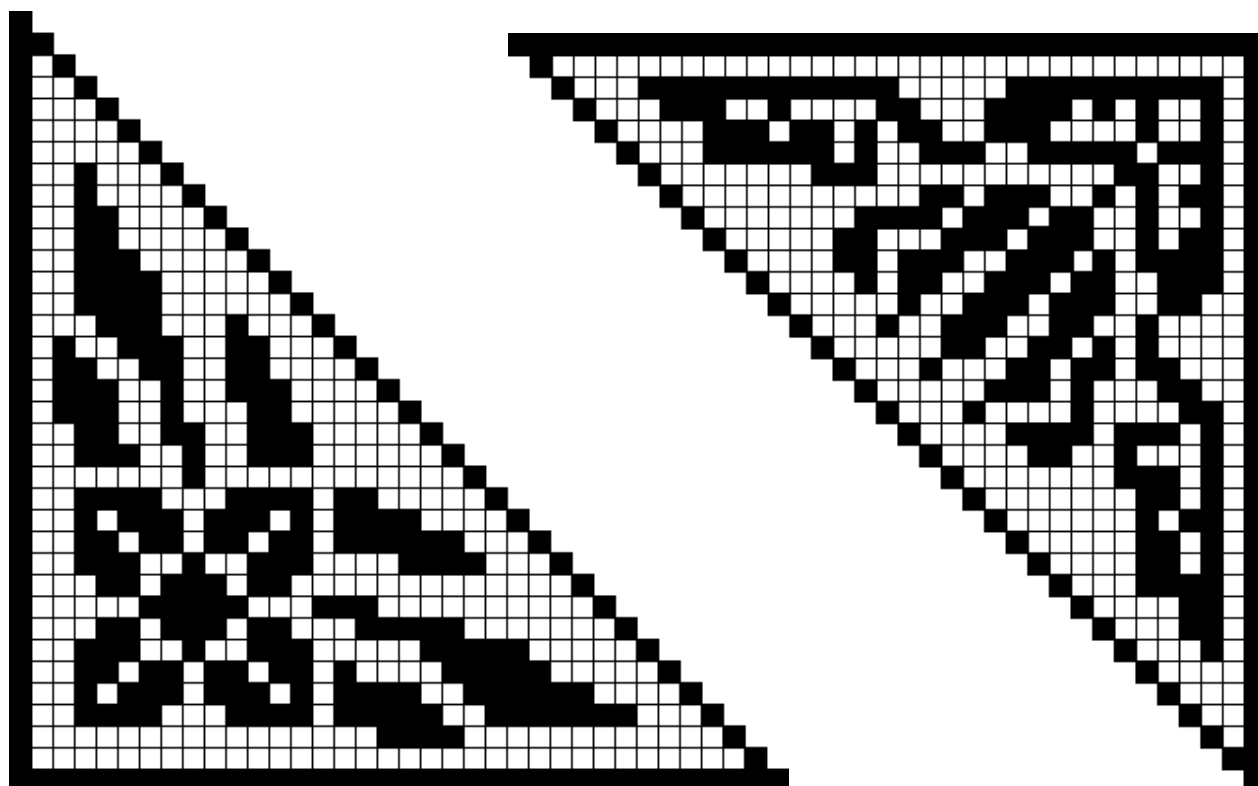


### Handsome [Corner] Medallions



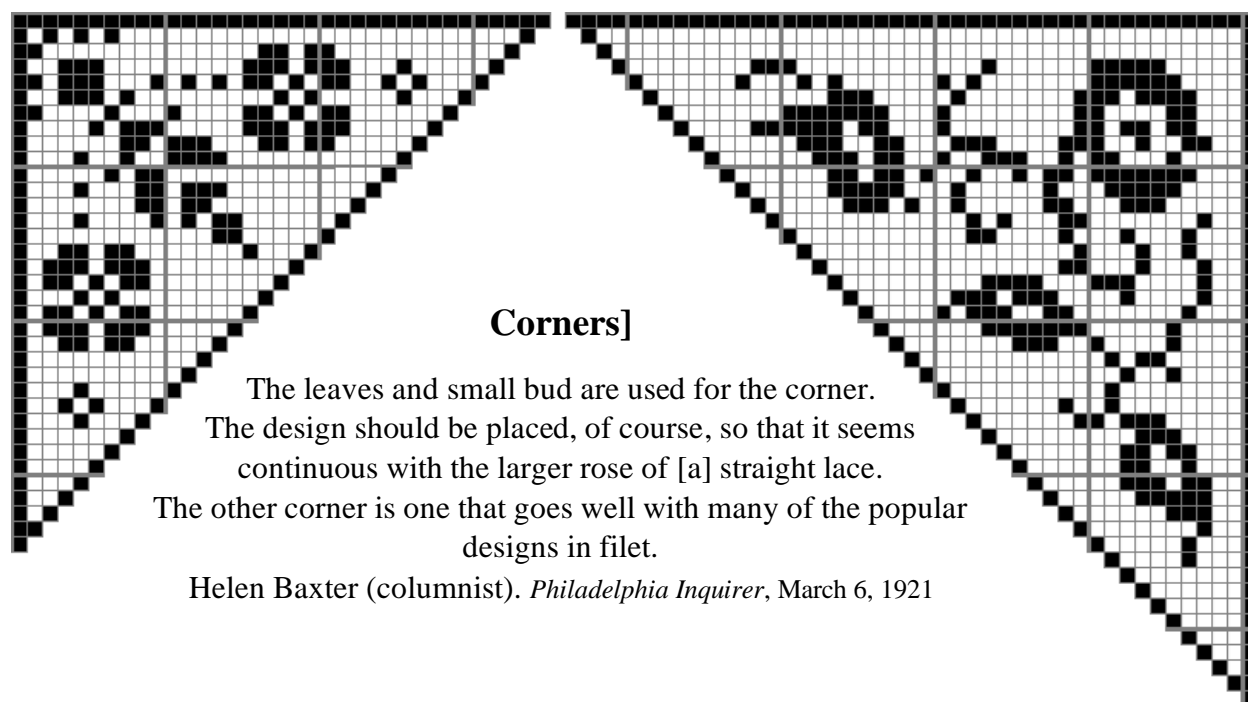
Crochet four duplicates of the large triangular design and then attach them to a square of linen and you will have a beautiful centerpiece. The small sketch shows how the pieces should be attached to the linen. The other designs are equally useful and attractive.

The two corner patterns ... are easily crocheted and pretty when finished.



*Daily Record*, December 7, 1922

*Omaha Morning Bee*, March 18, 1923



### Corners]

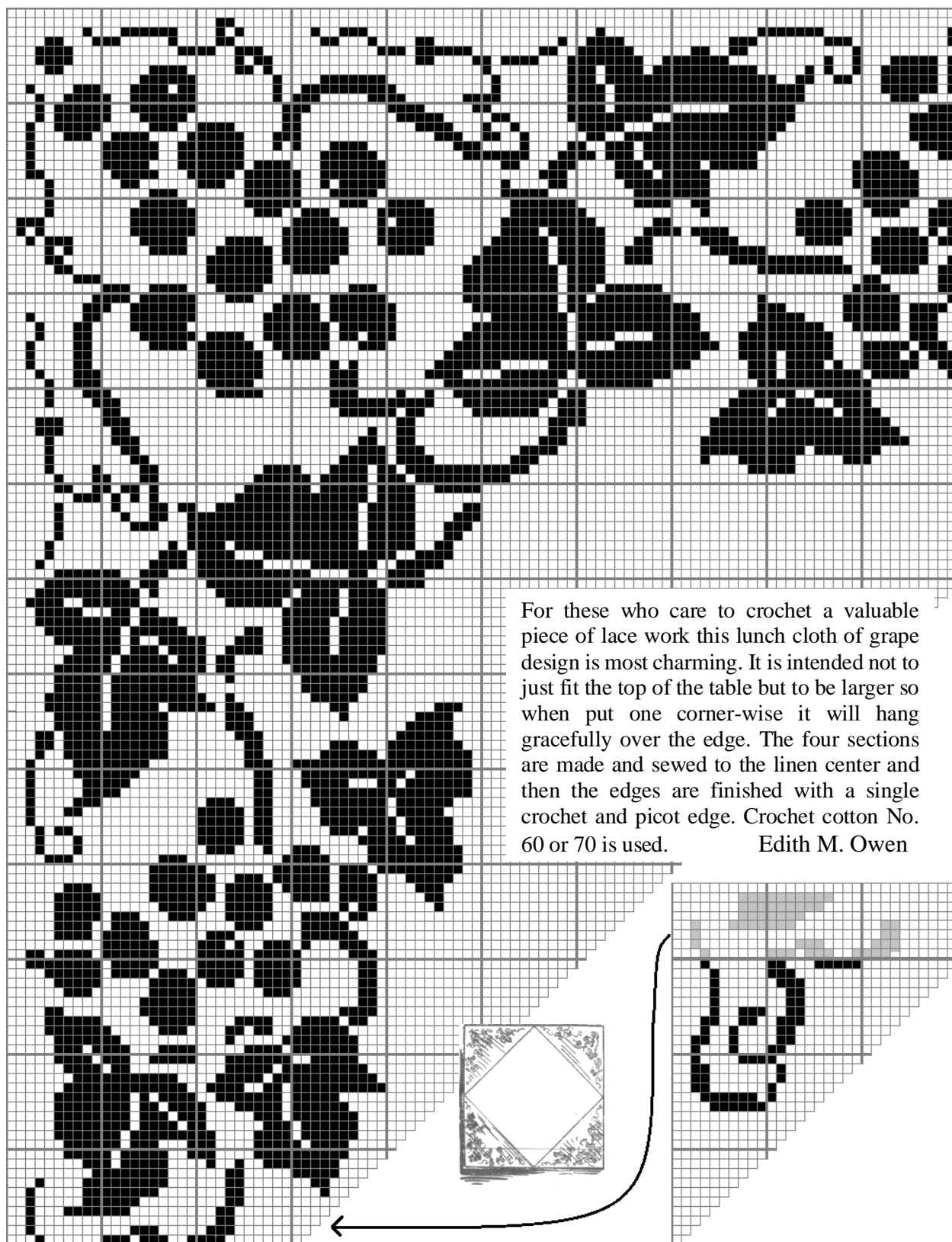
The leaves and small bud are used for the corner.

The design should be placed, of course, so that it seems continuous with the larger rose of [a] straight lace.

The other corner is one that goes well with many of the popular designs in filet.

Helen Baxter (columnist). *Philadelphia Inquirer*, March 6, 1921

### [Grape] Luncheon Cloth



*Portsmouth Times*, Dec 7, 1919; *Seymour Daily Republican*, Jan 15, 1920

### [Grape] Tea Cloth (Requested)

This block pattern in grape design matches exactly the tablecloth given lately. Four sections are crocheted and then sewed to the square central section of linen as in the larger cloth. It is especially pretty. Crochet cotton No. 60 is used.

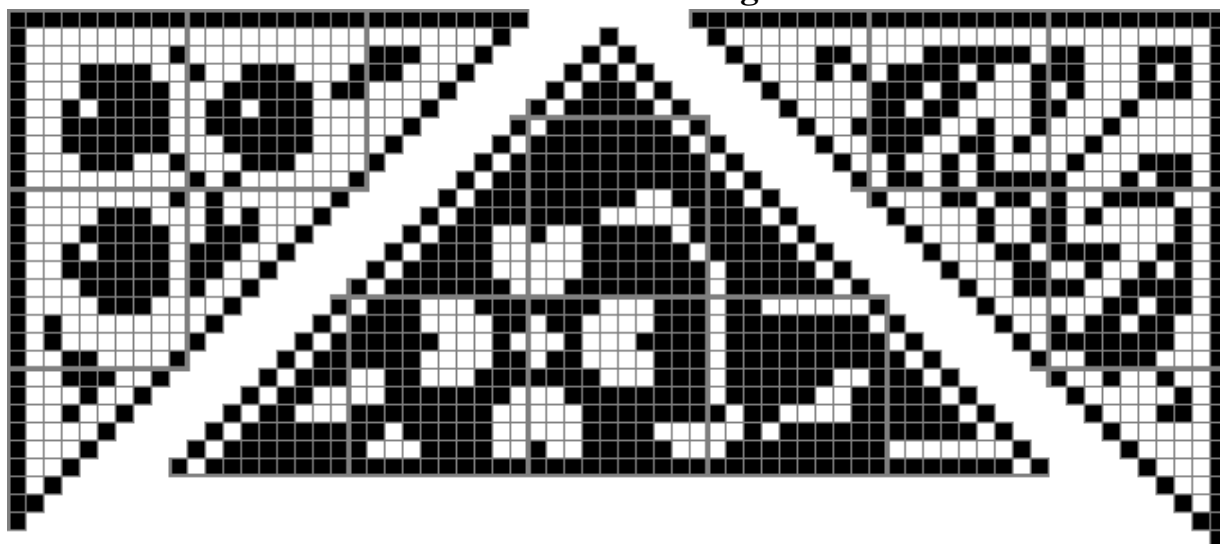
Edith M. Owen

*Greensboro Daily News*, January 11, 1920; *Portsmouth Times*, January 11, 1920;

*Seymour Daily Republican*, April 1, 1920.



### Three Corner Designs



No matter how many patterns are published for the cornered filet designs, more requests come for others. They are good in that they may be used for so many things. The one in the centre, of the three given today, is unusual in that the greater part of the lace is done with solid mesh, the designs being open work.

Helen Baxter. *Philadelphia Inquirer*, October 31, 1920

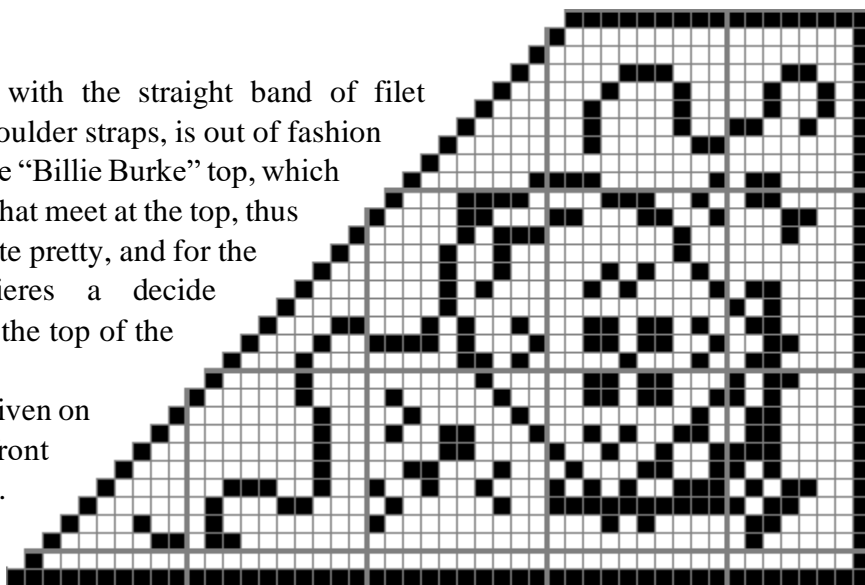
### Top for a Combination

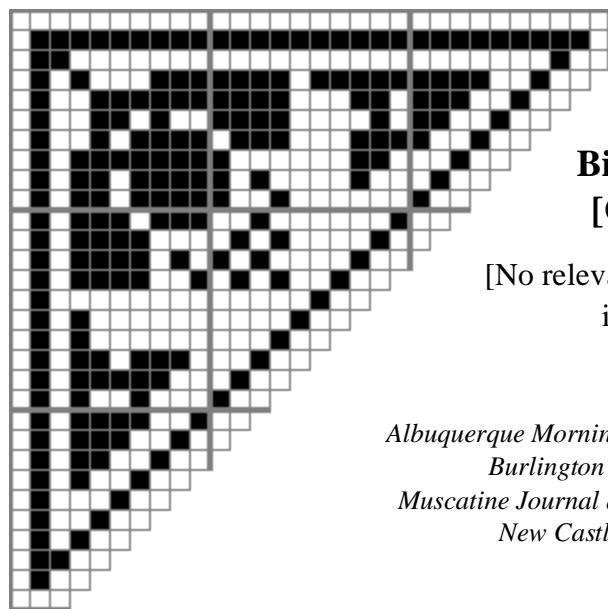
Apparently the camisole with the straight band of filet around the top, held up by shoulder straps, is out of fashion and has been supplanted by the "Billie Burke" top, which is triangularly shaped pieces that meet at the top, thus eliminating straps. This is quite pretty, and for the women who wear brassieres a decided advantage, as its shape hides the top of the brassieres.

A design for such a top is given on today's page. The back and front are alike.

Helen Baxter.

*Philadelphia Inquirer*,  
April 18, 1920

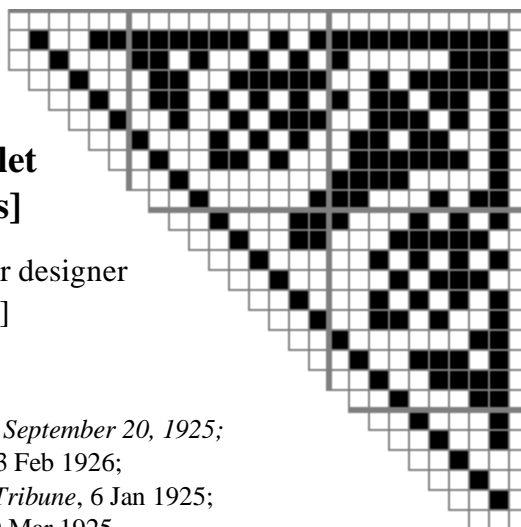




### Useful Bits of Filet [Corners]

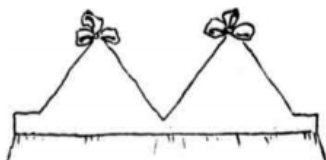
[No relevant text or designer identified]

*Albuquerque Morning Journal, September 20, 1925;*  
*Burlington Gazette, 13 Feb 1926;*  
*Muscatine Journal and News Tribune, 6 Jan 1925;*  
*New Castle News, 30 Mar 1925*

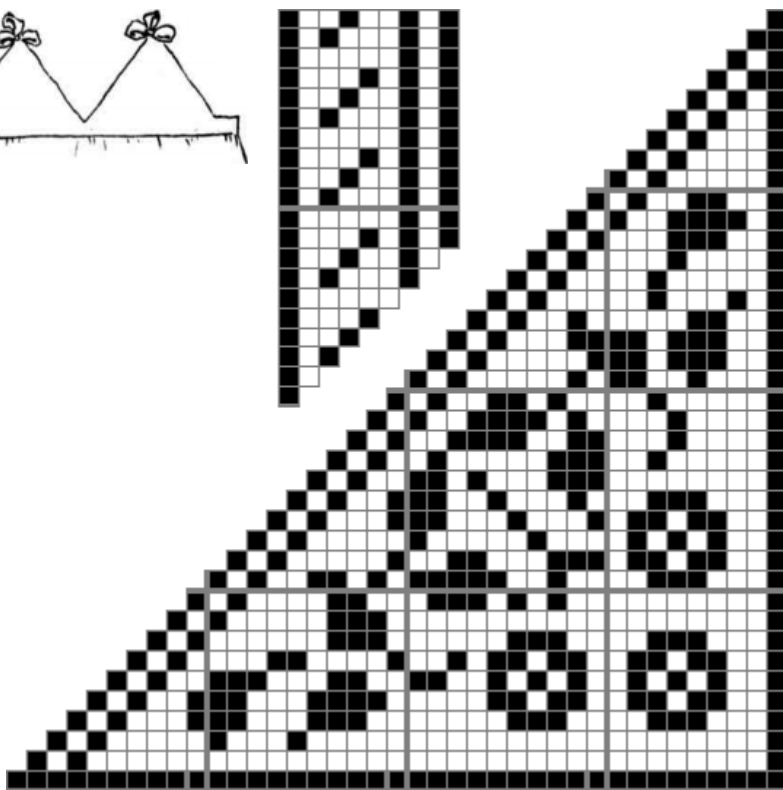


### Pretty Yoke in Filet Crochet

This dainty pattern could be used for a night gown, chemise, or under-waist, in white or a color. The cotton used is No. 80. The under-arm strap, shown in the separate pattern, may be made as long as desired. The shoulder may be simply joined together, or it may have the piquant little bow which is run through the holes and tied on top. [No designer identified]



*Evening Public Ledger, July 18, 1919*



## Vintage Pattern for Luncheon Set

The dining table that is nowadays graded with a regular so-call “table-cloth” is certainly a scare article. Linen has risen to in price and the price of laundry work advanced so much that, except on the most formal of occasions, the small luncheon cloth or the set of doilies are used. The former is preferable, however, for the dinner table at least, for there are so many dishes on the table that there are never enough doilies to go around. So the housewife is very busy crocheting and embroidering luncheon sets for herself and for the few presents that she gives these war times.

The vintage pattern is an ever-popular one, and particularly suitable for the dining room linens. The napkin has one corner crocheted, the cover itself one or four. Some persons prefer that the crocheted initial be inserted in the napkins instead of the regulation design, and in this case the napkins can be used when the cloth itself is not, an advantage, of course.

Plain satin damask is a much newer and, therefore, more popular material to use than linen. No coarser thread than fifty should be used for the work, and as has been sold so many times before, the finer the thread the handsomer the finished articles.

The edges on these articles are becoming more elaborate every day, but by the time the average worker has finished crocheting and inserting the corner she has very little interest in elaborate edges. Of the planer edges the beat is probably accomplished by a single crocheting twice around the edge and picoting about every tenth stitch on the second row.

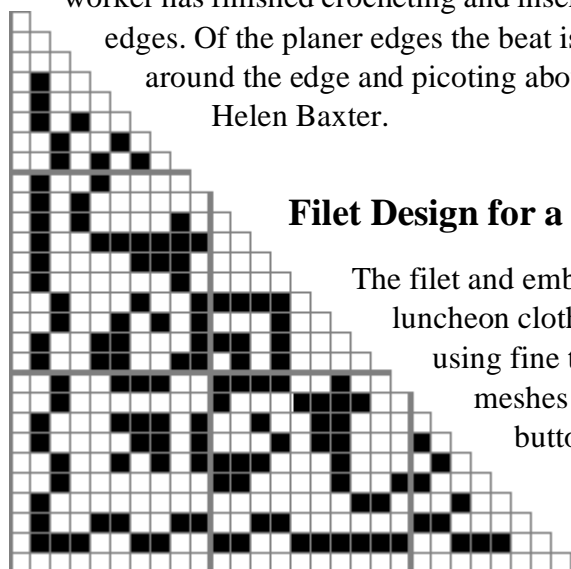
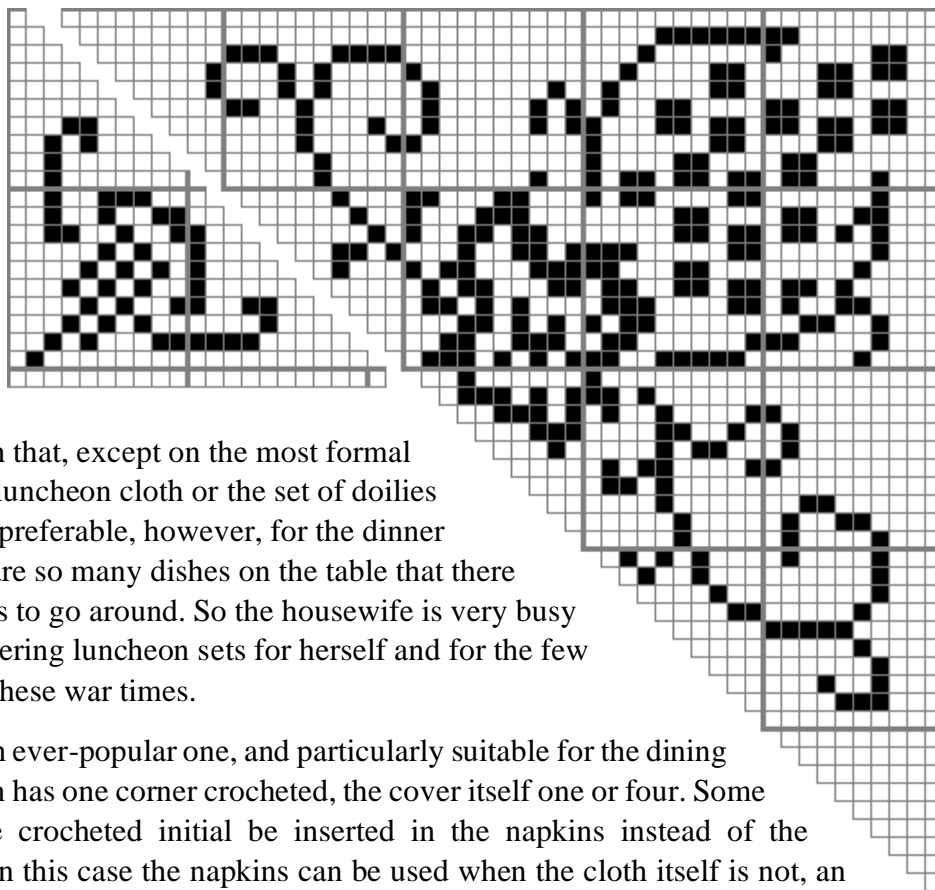
Helen Baxter.

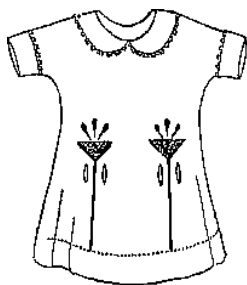
*Philadelphia Inquirer*, May 26, 1918

## Filet Design for a Luncheon Cloth

The filet and embroidered corner above is suitable for decorating a luncheon cloth, tea cloth or bureau scarf. Make the filet corners using fine thread and gauging the stitches so that there are eight meshes to the inch. Insert in the corners of the cloth with a buttonhole stitch. Alice Urquhart Fewell

*Burlington Hawk Eye*, June 19, 1926;  
*Seymour Daily Tribune*, May 9, 1926

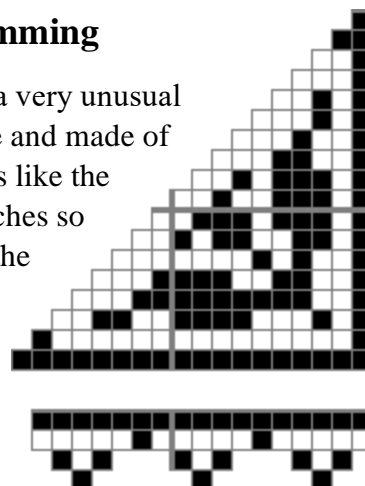




### Filet Design for Dress Trimming

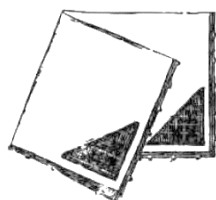
The little filet triangle trims a child's dress in a very unusual manner. The dress should be of a straight style and made of solid colored material. Work two filet triangles like the pattern. Use fine white thread gauging the stitches so that there are eight meshed to the inch. Insert the triangles in the front of the dress as shown in

the little sketch using a buttonhole stitch. Trace the little pattern above the triangle and work it solid in satin stitch using white thread. Now draw a straight line from the tip of the triangles to the top of the hem and work this line in satin stitch also. The edging given is to be used for the neck and sleeves.



Alice Urquhart Fewell, *Seymour Daily Tribune*, November 1, 1926

### Lace Edgings to Match Insets



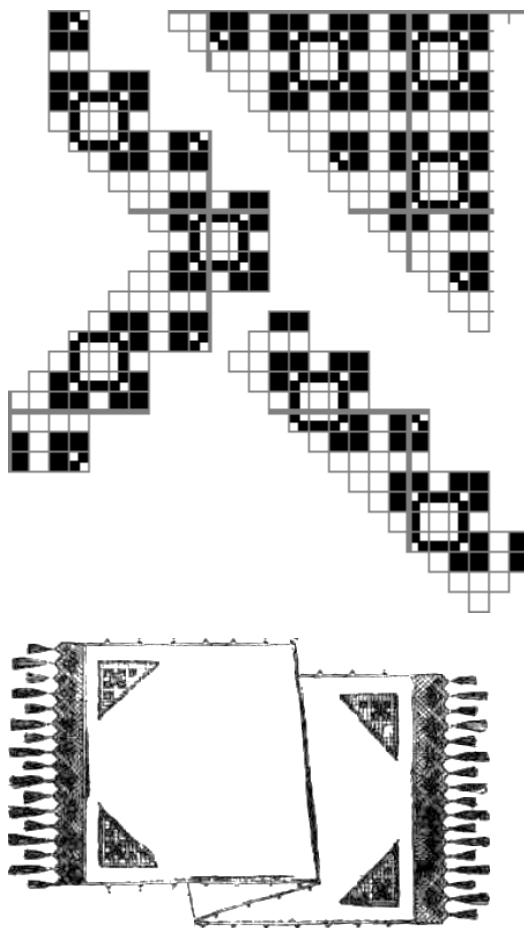
#### Using the Lace

It is not possible to give estimates for the amount of white hard-twist cotton you will require for any one piece, for the quantity of lace made and the size of the pieces decorated will of necessity vary with each worker. The lace for scarf and tea-cloth was made with No. 70 cotton and a No. 14 steel hook, while the heavier lace which was intended for use on a bedspread was made from No. 20 cotton with a No. 9 steel hooks. The use of the lace and the insets does not need to be confined to teacloths or scarves or bedspreads. Your individual preferences will dictate to you to what you you can best put them but, since you will probably be tempted to copy the charming models themselves, their construction is detailed below.

Choose a medium-weight linen for either scarf or tea-cloth. Any bedspread on which fringe or hand-made lace is a suitable trim may be satisfactorily finished with the tasseled lace edge.

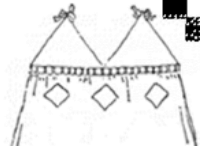
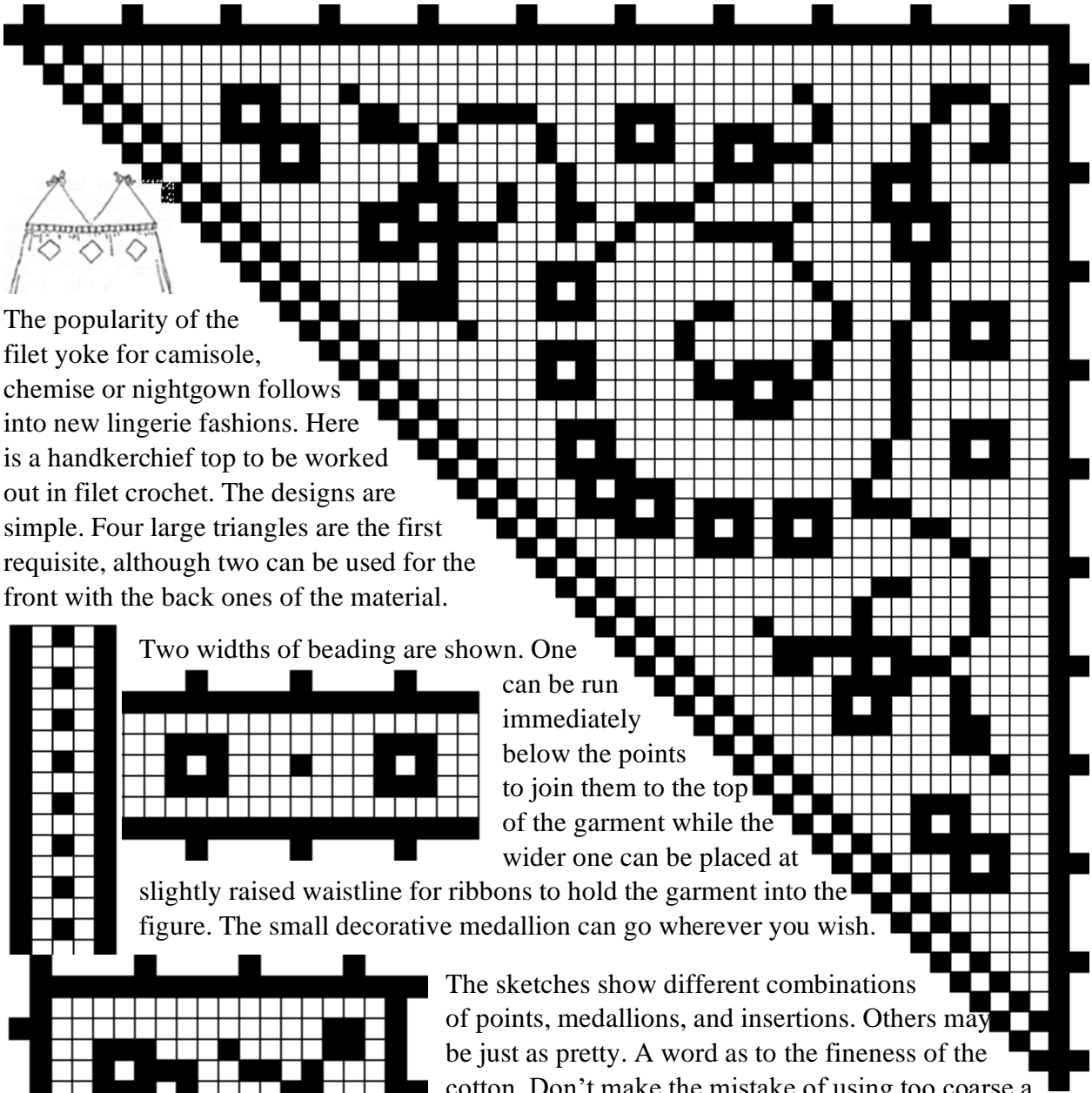
Apply the lace and the smaller of the inserts to the scarf before you finish the long sides. First pull single threads to secure straight lines, and baste lace and inserts in place with the drawn thread lines as guides; whip to linen and buttonhole closely in place with crochet cotton. . . . [T] linen is cut away from beneath.

Marta. *Ipswich Queensland Times*, December 23, 1924

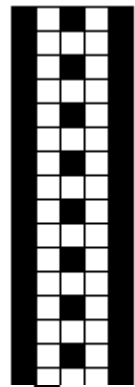




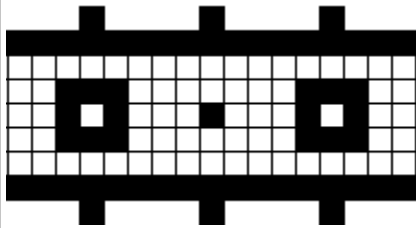
### Attractive Pointed Lingerie Yoke



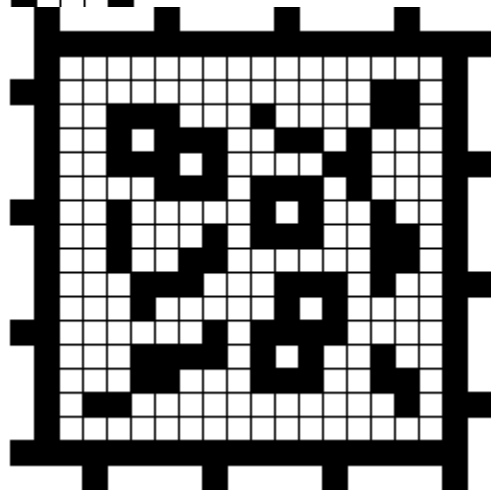
The popularity of the filet yoke for camisole, chemise or nightgown follows into new lingerie fashions. Here is a handkerchief top to be worked out in filet crochet. The designs are simple. Four large triangles are the first requisite, although two can be used for the front with the back ones of the material.



Two widths of beading are shown. One



can be run immediately below the points to join them to the top of the garment while the wider one can be placed at slightly raised waistline for ribbons to hold the garment into the figure. The small decorative medallion can go wherever you wish.

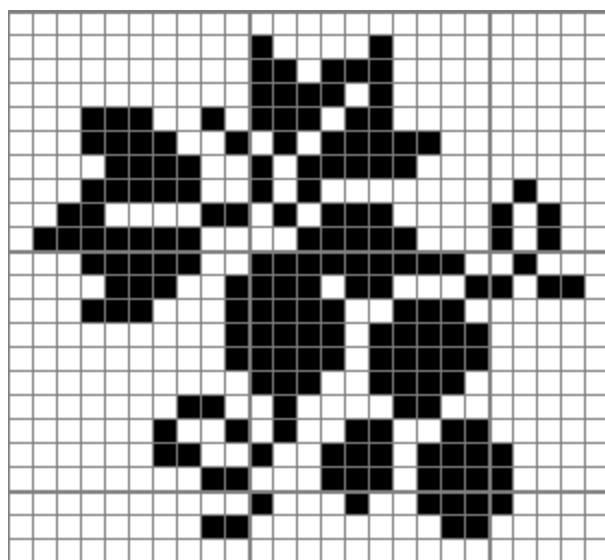


The sketches show different combinations of points, medallions, and insertions. Others may be just as pretty. A word as to the fineness of the cotton. Don't make the mistake of using too coarse a thread. Underwear that is worthy of the time spent in making the filet ought to be as fine as possible. Colored cottons never look fine as the white, although a mercerized or silk yoke on top of a colored silk chemise may be very artistic. If the points refuse to meet on the shoulder and fit the top of chemise neatly at the same time, let them down by inserting a ribbon strap at the shoulders.



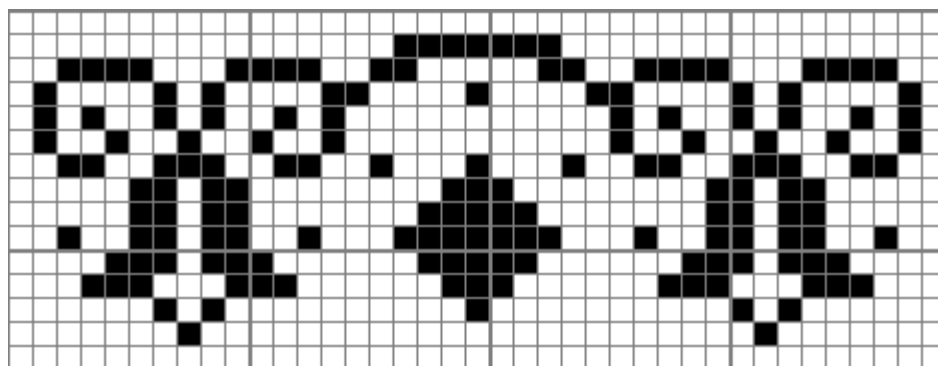
## Crochet Last-Minute Gifts

Crochet is so much in vogue now that anyone will welcome a gift carried out in this form of needle work. These designs offer a variety of small gift suggestions and can be done either in the twine now so popular for this work, the finer cotton, or in the case of the potholder, in wool. The grape design lends itself especially to sherbet doilies and a tray cloth as shown. The triangular motif is the right size for a handkerchief case or the corners of a teacloth. The edging at the bottom makes a handsome towel edge. . . .



Pattern 611 comes to you with working charts of the four designs shown and detailed directions for the crocheting as well as for making the articles illustrated. Laura Wheeler Designs

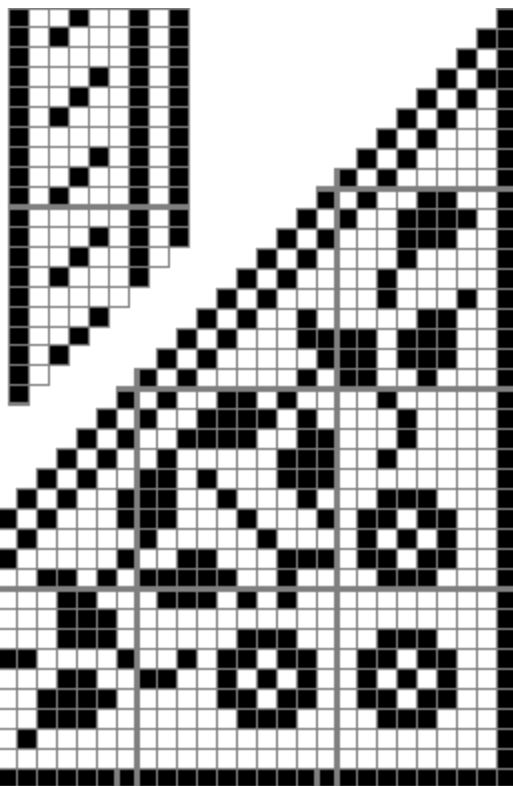
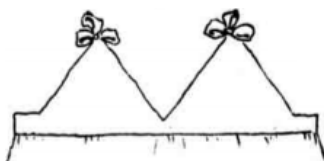
*Altoona Mirror*, December 22, 1933; *Amarillo Sunday News Globe*, December 24, 1933; *Burlington Daily Hawk Eye Gazette*, December 29, 1933; *Charleston Gazette*, December 22, 1933; *Lowell Sun*, December 21, 1933; *Mansfield News*, December 22, 1933; *San Antonio Light*, December 22, 1933



### Pretty Yoke in Filet Crochet

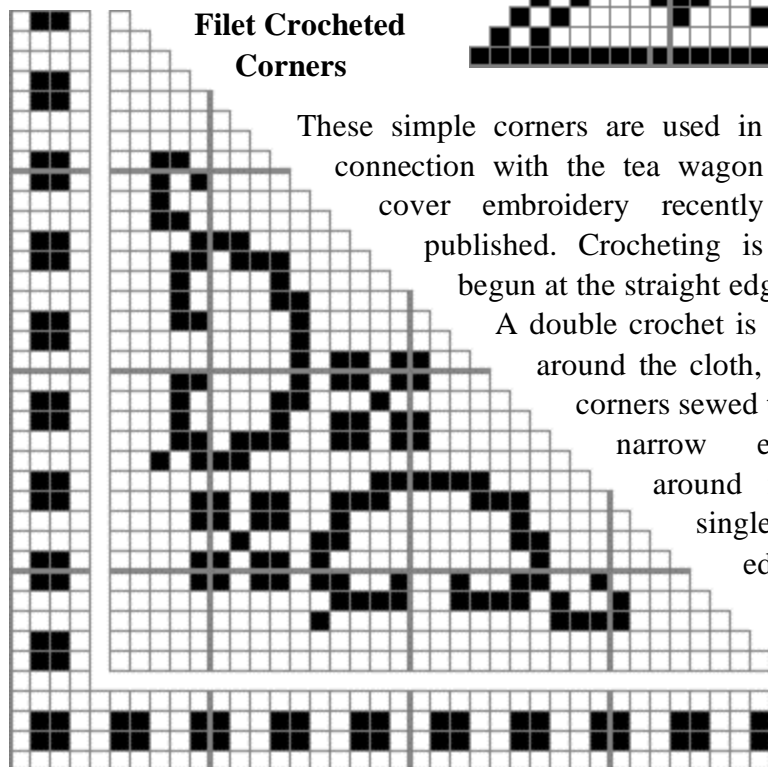
This dainty pattern could be used for a night gown, chemise, or under-waist, in white or a color. The cotton used is No. 80. The under-arm strap, shown in the separate pattern, may be mad as long as desired. The shoulder may be simply joined together, or it may have the piquant little bow which is run through the holes and tied on top. [No designer identified]

*Evening Public Ledger*, July 18, 1919



### Tea Wagon Cover, Napkins and Roll Cover

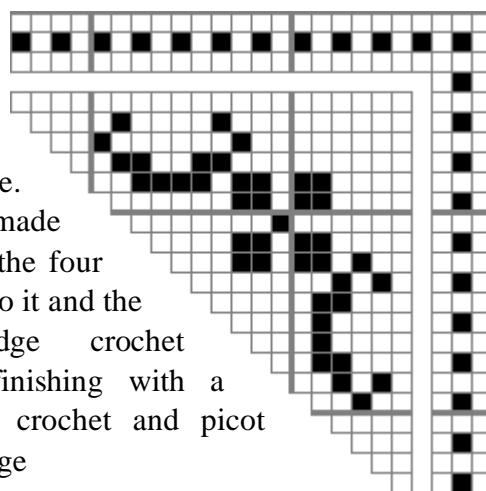
Among the many linen pieces are the tea wagon covers, napkins, and individual roll covers. The large motif is for the large cover and the small motif for the napkins and individual roll cover.



#### Filet Crocheted Corners

These simple corners are used in connection with the tea wagon cover embroidery recently published. Crocheting is begun at the straight edge.

A double crochet is made around the cloth, the four corners sewed to it and the narrow edge crochet around finishing with a single crochet and picot edge



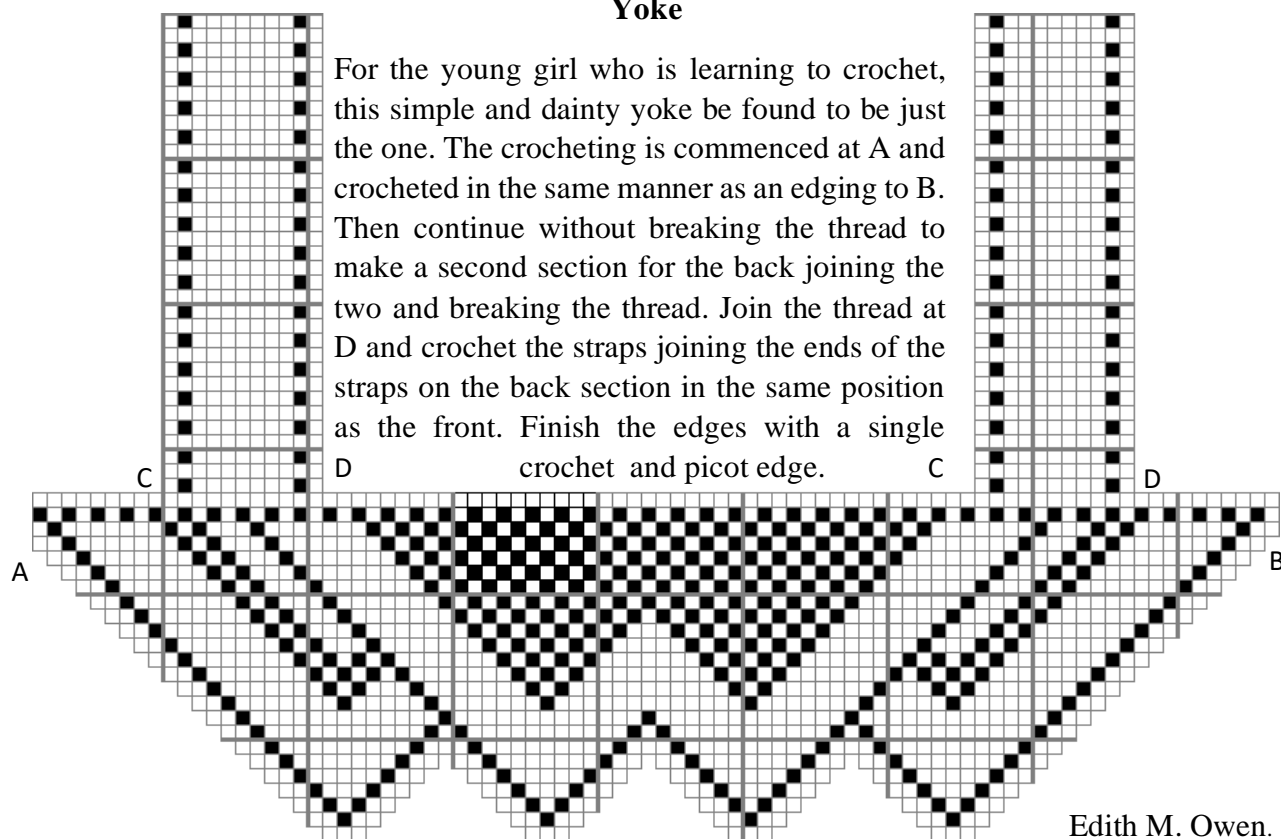
Edith M. Owen.

*Greensboro Daily News*, Sep 14,

1919; *Portsmouth Times*, Sep 14, 1919  
*Seymour Daily Republican*,  
Sep 26, 1919



### Yoke

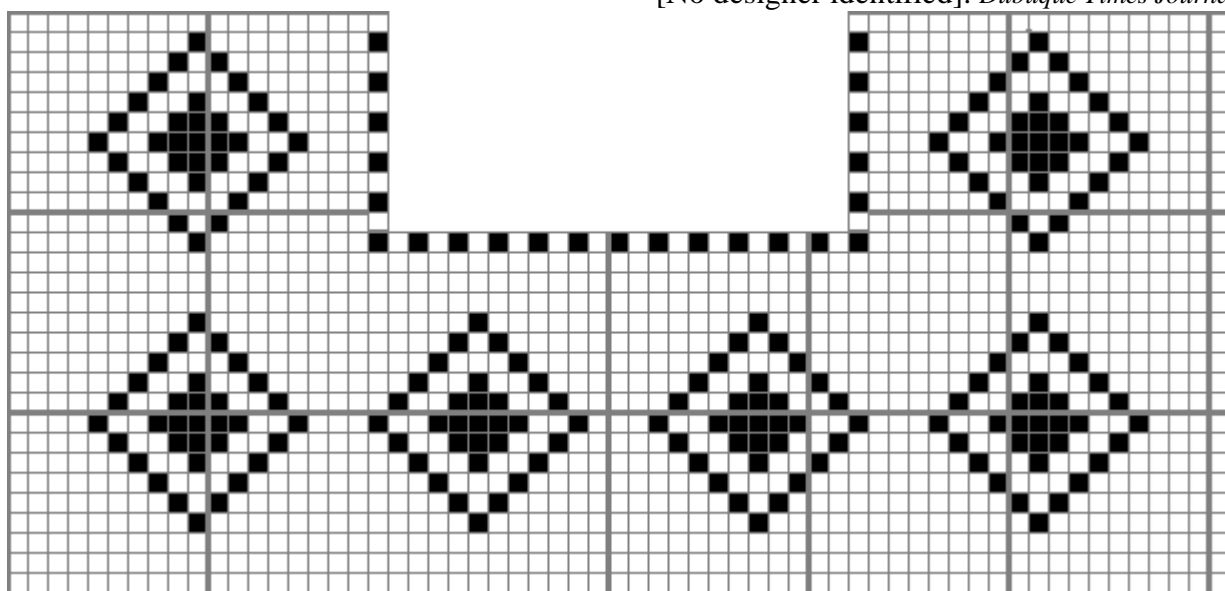


Edith M. Owen.

*Greensboro Daily News*, January. 25, 1920  
*Seymour Daily Republican*, February 19, 1920

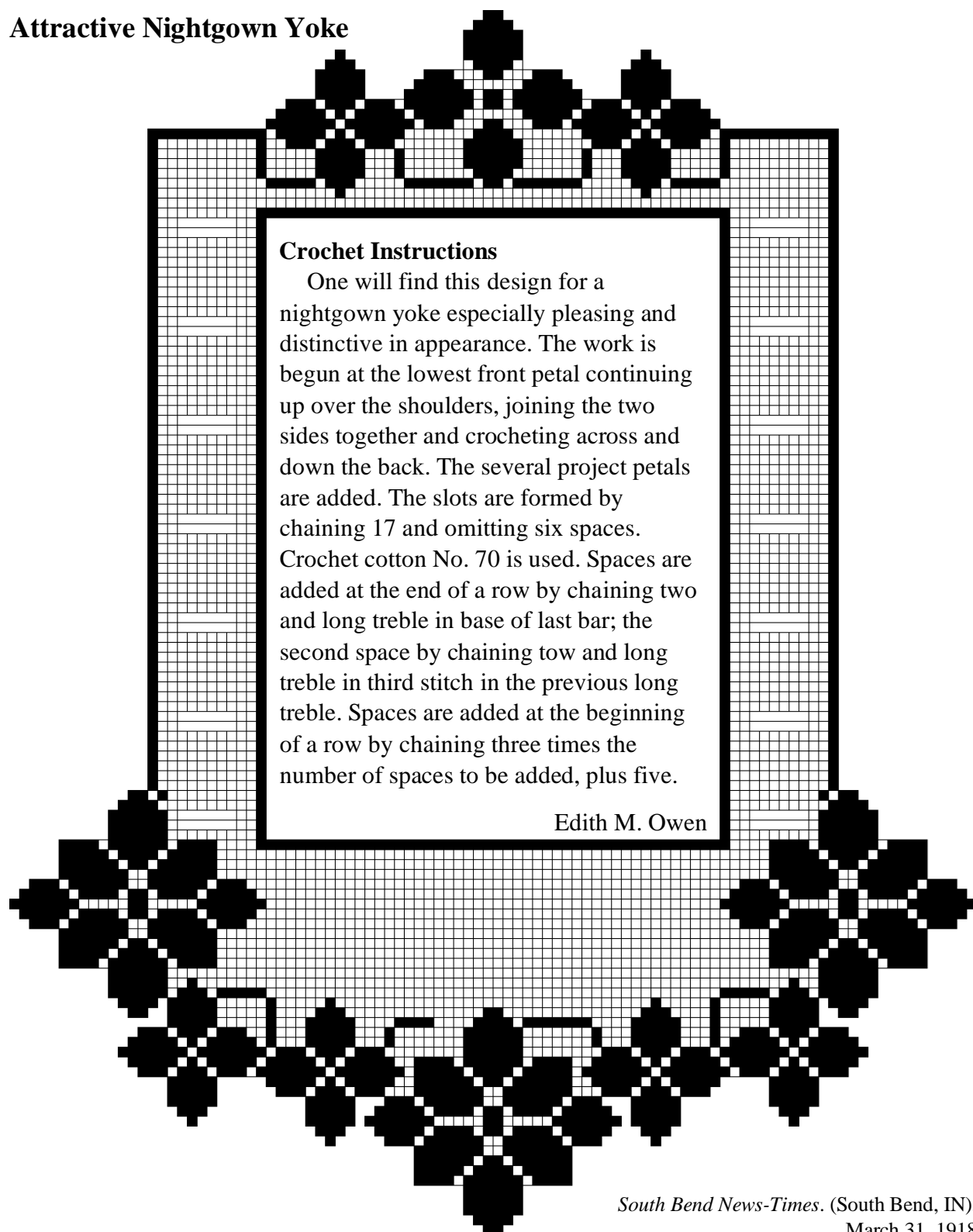
### Dainty Yoke for the Tiny Baby's Slip or Nightgown

[No designer identified]. *Dubuque Times Journal*



April 17, 1924; *Hammond Lake County Times*, May 3, 1928

## Attractive Nightgown Yoke



### Crochet Instructions

One will find this design for a nightgown yoke especially pleasing and distinctive in appearance. The work is begun at the lowest front petal continuing up over the shoulders, joining the two sides together and crocheting across and down the back. The several project petals are added. The slots are formed by chaining 17 and omitting six spaces. Crochet cotton No. 70 is used. Spaces are added at the end of a row by chaining two and long treble in base of last bar; the second space by chaining tow and long treble in third stitch in the previous long treble. Spaces are added at the beginning of a row by chaining three times the number of spaces to be added, plus five.

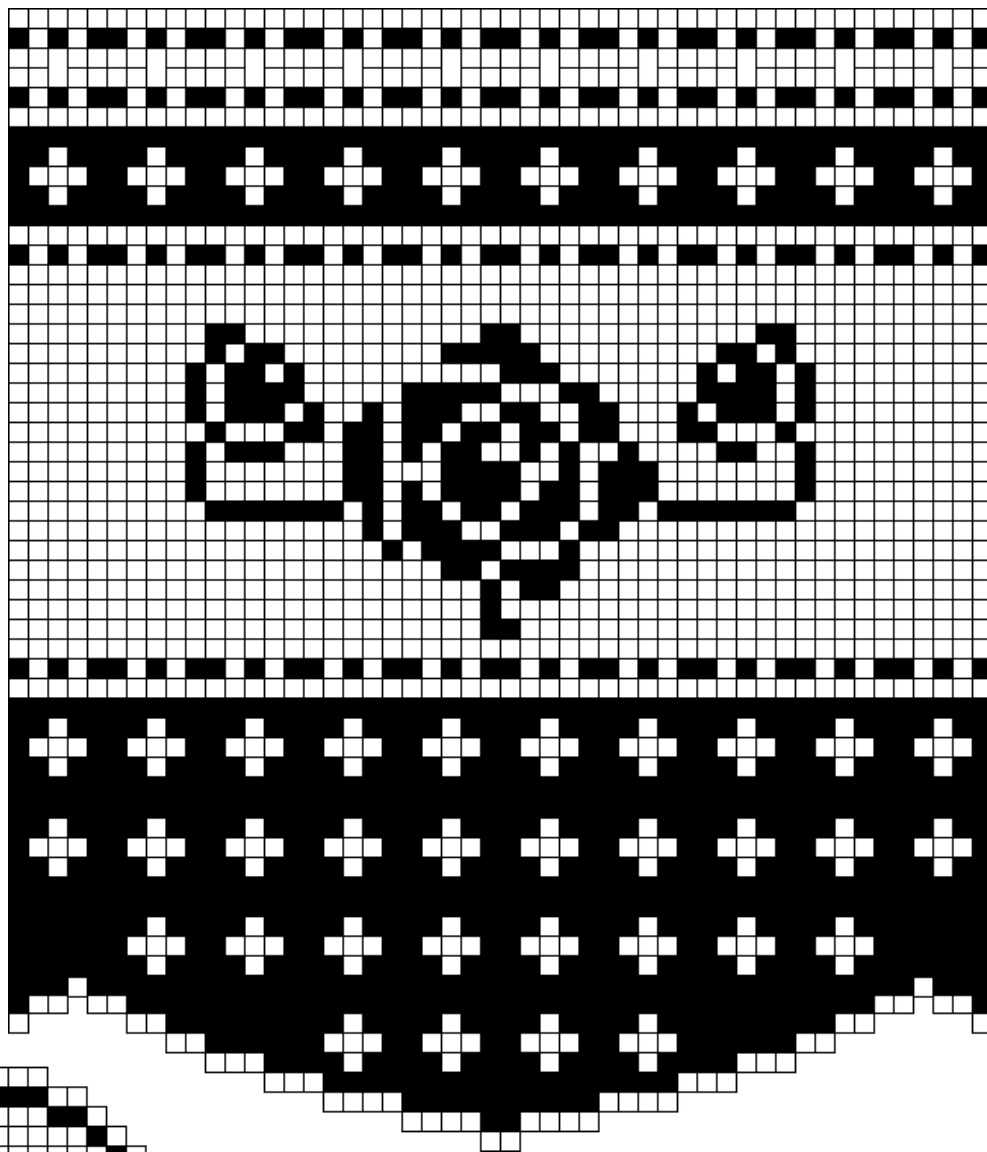
Edith M. Owen

*South Bend News-Times.* (South Bend, IN),  
March 31, 1918

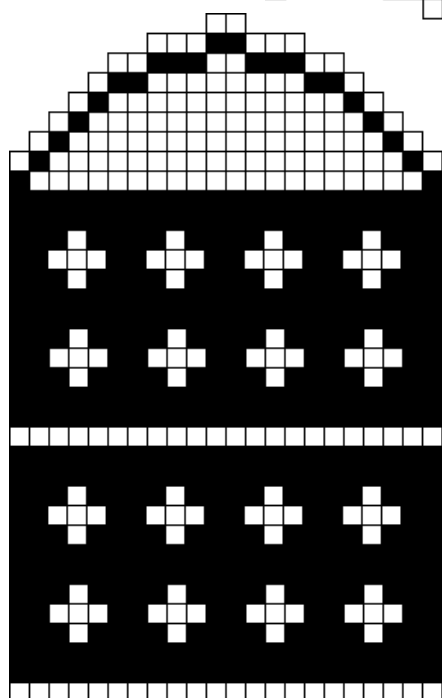
**Bands with Corners or Medallions**  
**- Bands, Borders, Edgings, Insertions**

**[Handbag and  
Card Case]  
Motif for  
Initials**

This design is a very attractive motif in which is placed one's initials or monogram in marking the various pieces of linen. Cotton No. 24 is used.



**Card Case**



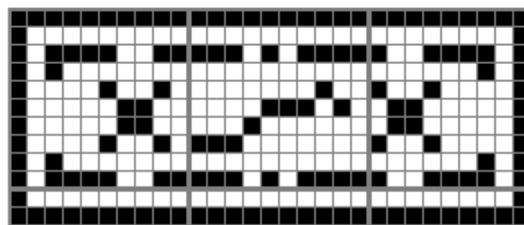
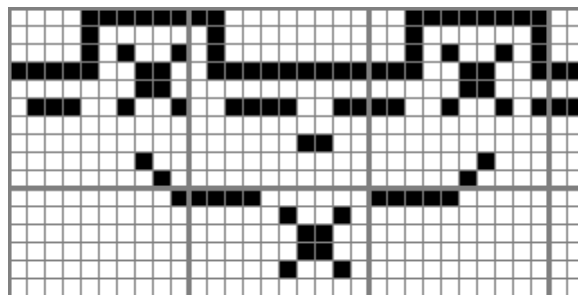
This design for a card case to match hand bag is easily crocheted in the same manner as the hand bag. It folds on the central line of open meshes and side fastened with single crochet. The edge of the lap is finished with single crochet and picot edge.

*South Bend News-Times, September 2, 1917*

## Insert and Edging

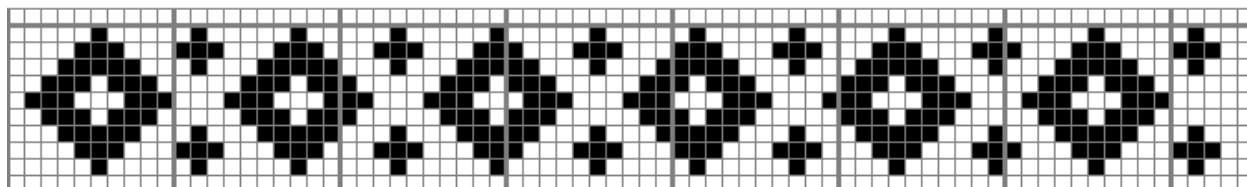
If you are already at work on your summer wardrobe, you will know that the dresses must be touched up with handwork. Although this is true of the grown-up's clothes, it is an absolute essential for the youngster's. Probably part of the reason it is considered essential is that there is less material that must be decorated for the child and therefore greater probability of its being done.

However, the designs published today are edgings and insertions for either grown-up or youngster. They are intended for fine lingerie dresses, although the filet might be used for gingham frocks. Either should be done with the finest thread possible.



Helen Baxter. *Philadelphia Inquirer*, March 21, 1920

## Motifs and Border in the Cross-Stitch Embroidery [Borders]



These motifs would be suitable most anywhere, on curtains, towels, wearing apparel, and they can be enlarged at will by picking up a square of four threads instead of one. On huckaback toweling, where the threads are large, one thread would be sufficient. A row of the grape-motif would form a very handsome border for a curtain, the others would be more suitable for a fancy towel or on dresses.

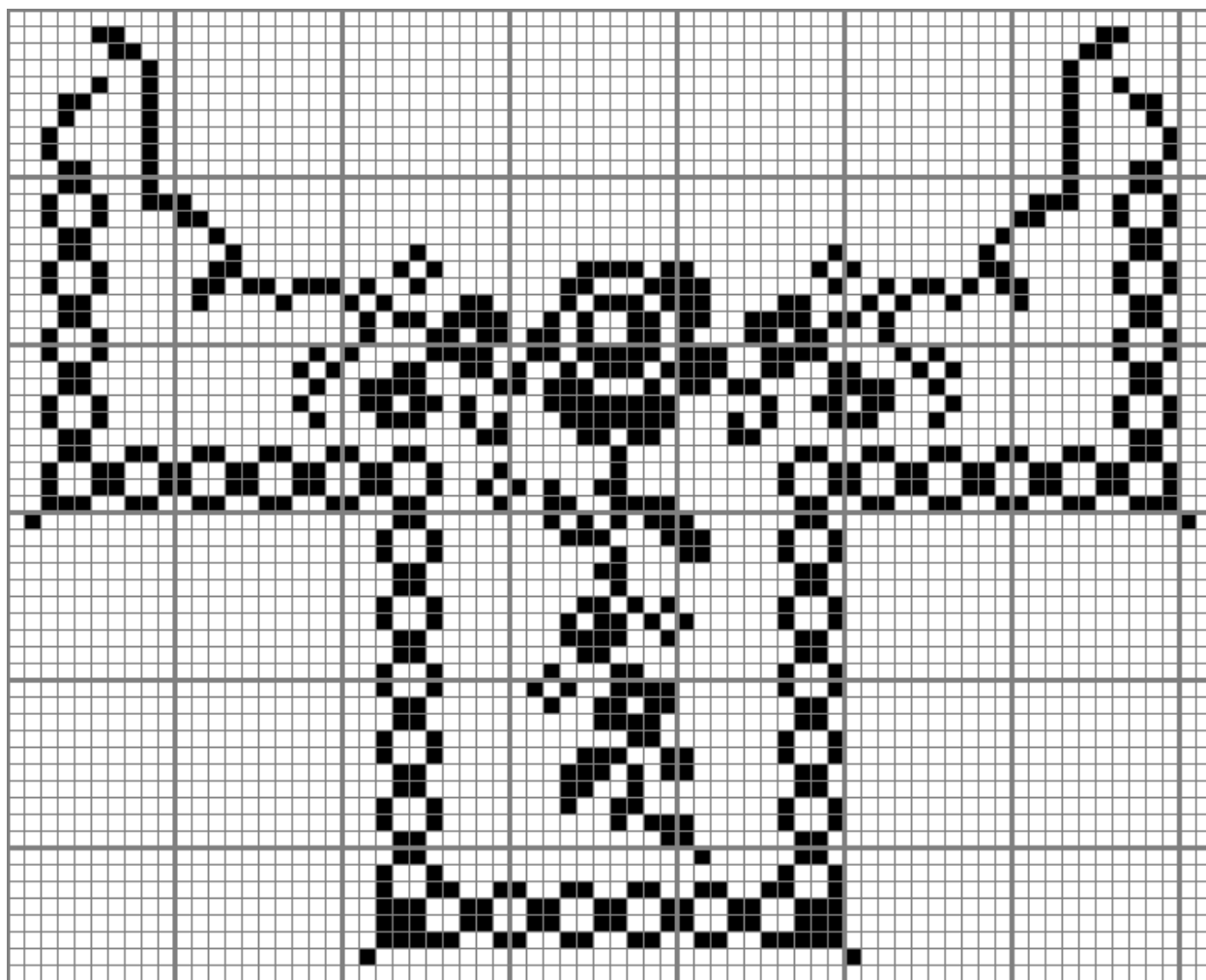
When embroidering a dress baste a piece of scrim over the place which is to be worked and embroider the motif through both materials. When done, draw the threads of scrim out from underneath the stitches.

E. S. *Philadelphia Inquirer*, May 22, 1913



# **Nightgown Yoke of Filet Crochet**

Clotilde. *Portland Sunday Oregonian*, August 12, 1917

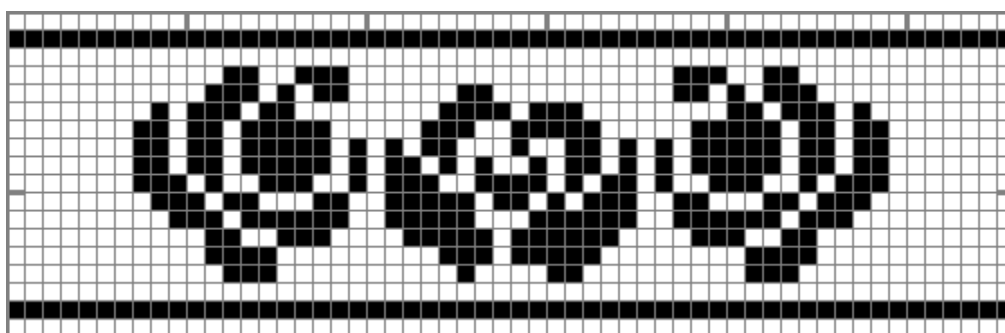
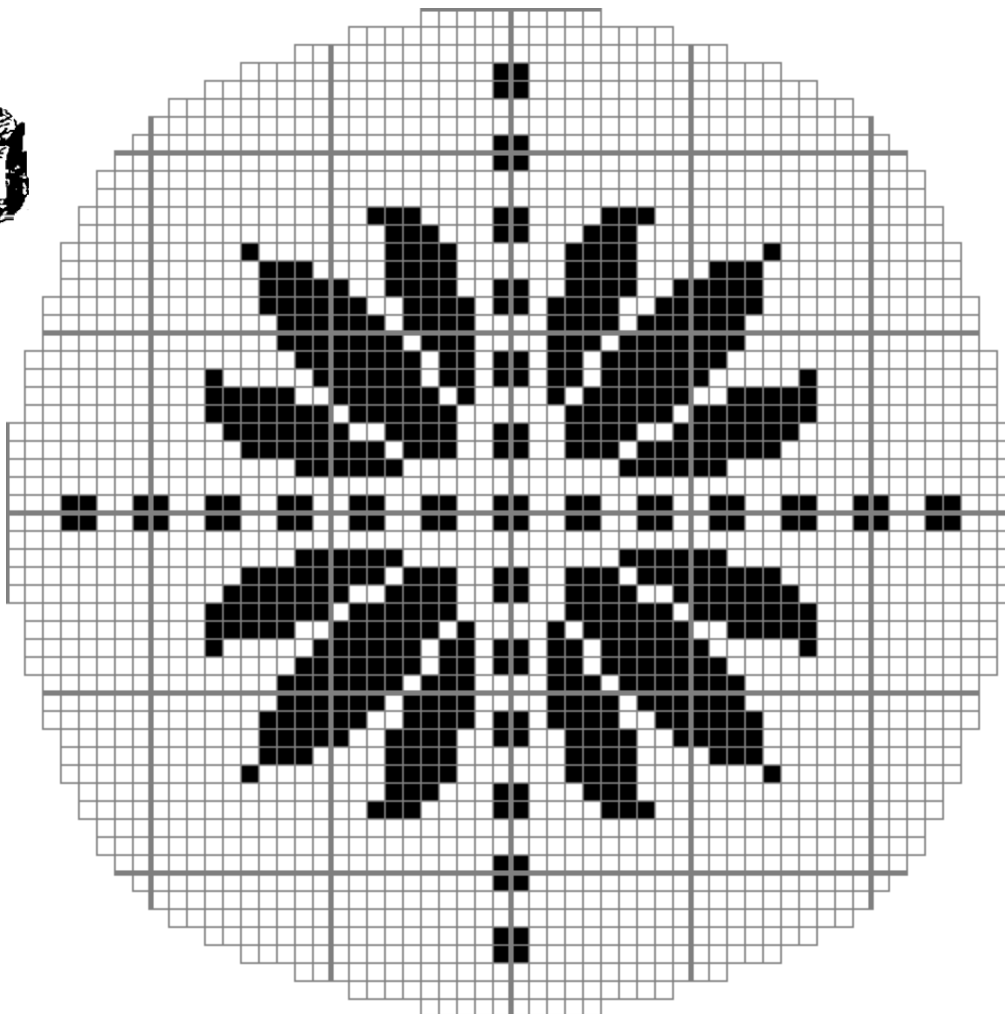


**Mini Blocks/Insertions - A New Design Every Week**

## Toque



A toque of silk in filet lace is extremely “chic”. The band is crocheted about 20 inches or the required length. The crown is crocheted according to the block pattern. When that part is finished, crochet at the eight points indicated by additional spacing until the crown measures 10 inches. Crochet one inch without increasing. Decrease at the eighth point

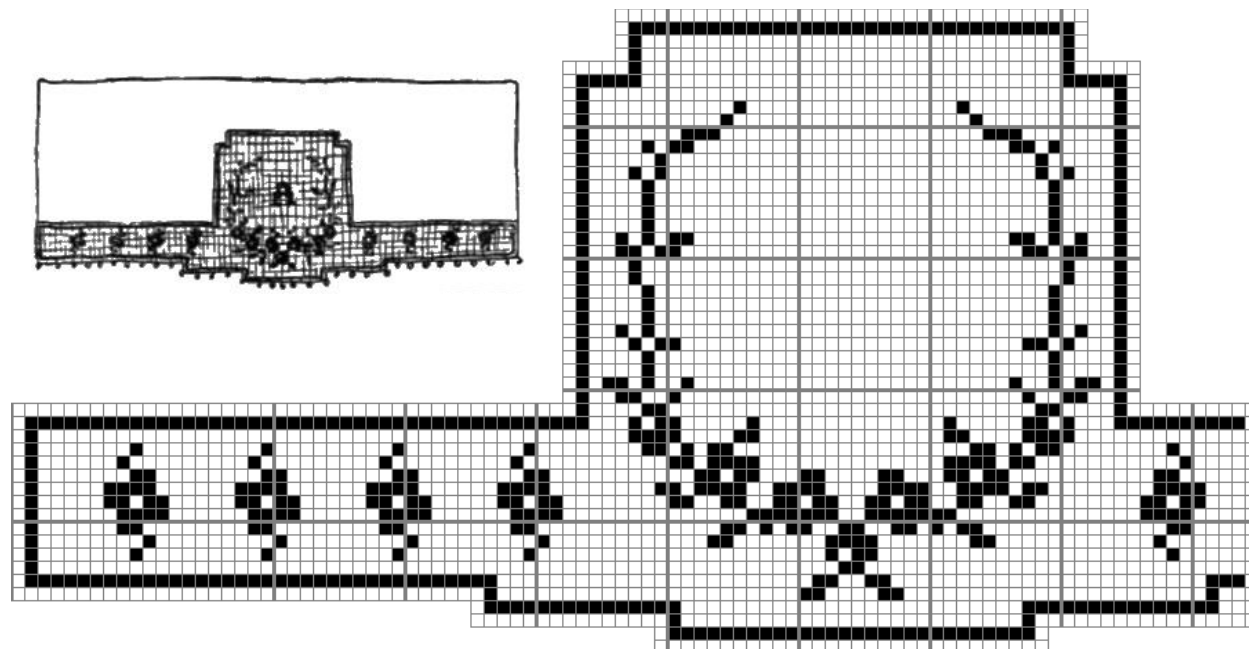


until the crown is slightly larger than the head size. Sew the lower edge of the band at AA and fold up as suggested. Line the toque. This toque may be made in any size by increasing band and the crown to more than 10 inches.

Edith M. Owen

*Greensboro Daily News*, January 4, 1920; *Portsmouth Times*, January 4, 1920;  
*Seymour Daily Republican*, February 12 1920

## For Birthday Gifts Nothing is Prettier Than Towels or Table Runners Embroidered in Dainty Patterns

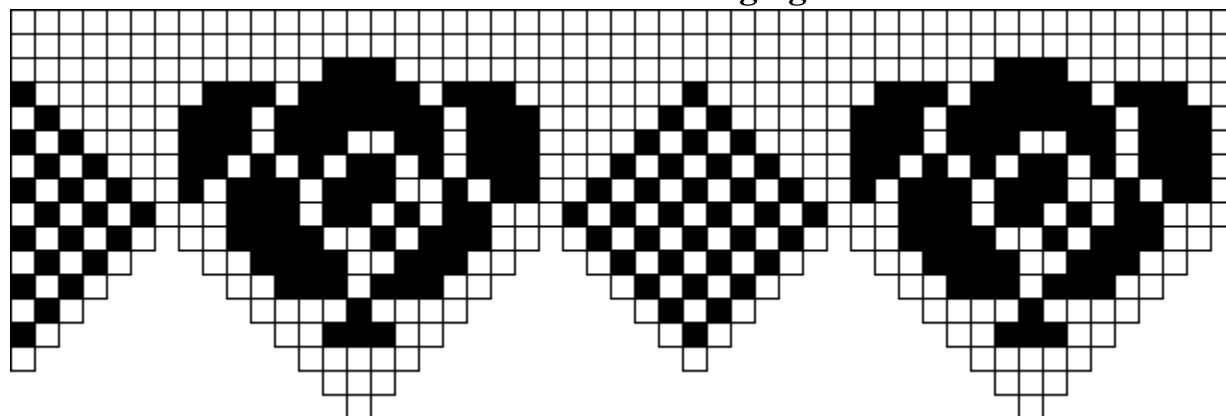


For birthday giving nothing is smore appropriate than a pretty towel and it is equally acceptable to the bachelor, maid, bride-to-be or matron.

If one does not care for a towel, the design may be used for a variety of purposes, such as the end of a table runner, either white or ecru, a buffet scarf or a chair back. Any style of letter suitable in size may be used. A cross stitch alphabet is suitable for filet. The solid mesh running around the entire design may be used or omitted as desired. A simple picot or crocheted edge may also be added.

Harriet E. Howard. *Sunday Oregonian.*, January 16, 1921

### Filet Lace Rose Edging



This block pattern is a very pretty and neat rose edging suitable for pillow slips and other pieces of bed room linen. Crochet cotton No. 50 can be used. The edge should be finished with a single crochet and picot edge.

Edith M. Owen.

*Greensboro Daily News*, September 7, 1919;

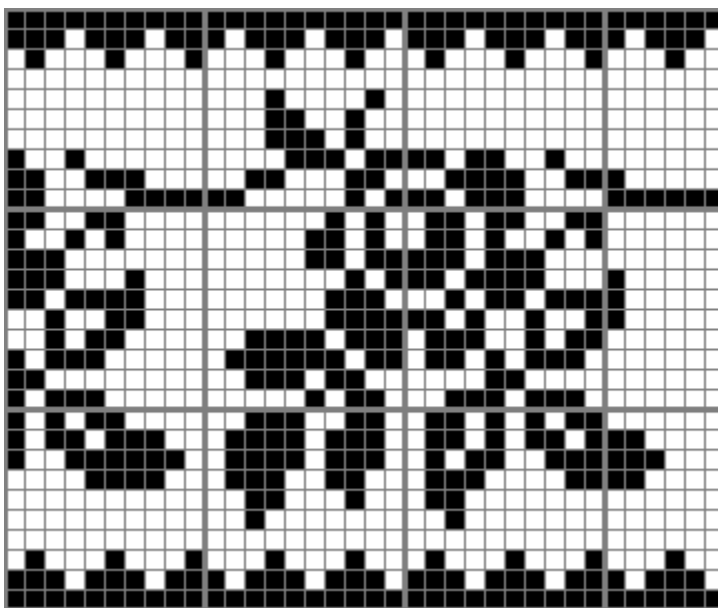
*Portsmouth Times*, September 7, 1919;  
*Seymour Daily Republican*, September 18, 1919

### Rosebud Yoke

Dear Sisters – Am sending sample of my rosebud pattern which I trust may prove of use. Have made two yokes of this both were very pretty and dainty.

Some time ago direction for bluebird insertion were sent in and printed. I believe the letter was addressed to Little Sunshine. Am very anxious to get hold of this, and would appreciate it if someone sends them in.

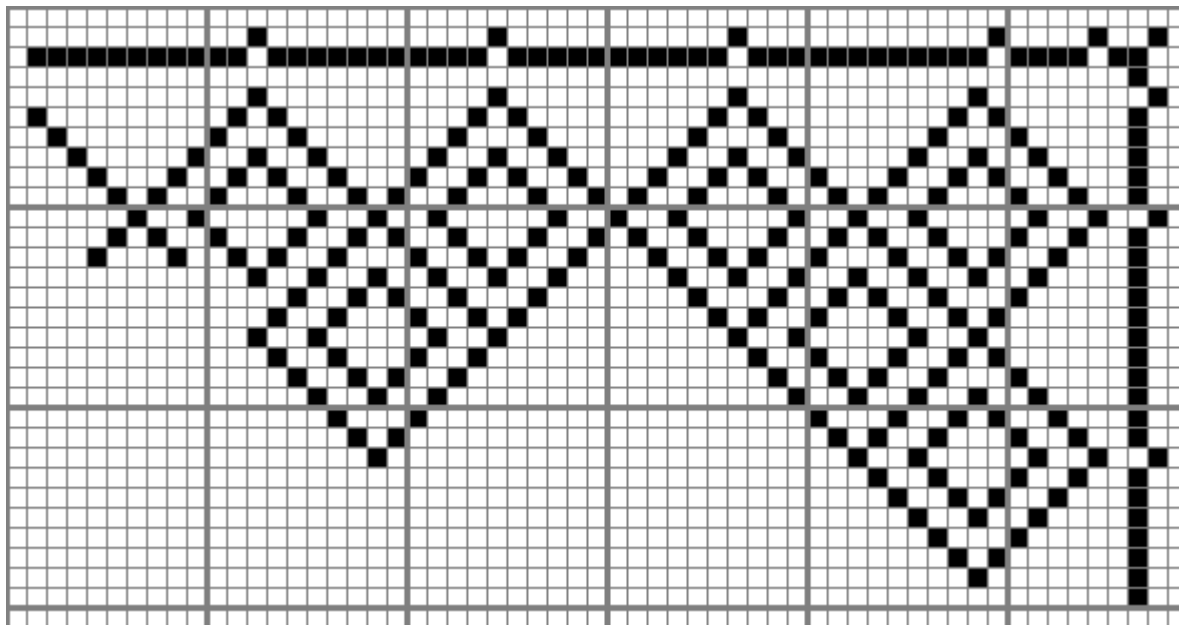
Also would lie any other new or dainty patterns. I can work easier by patterns. I can work much easier by illustration than by rule.



Flavia. *Boston Sunday Globe*, November 9, 1919

## About Cross-Stitch

**Needlework Is Again Revived to a Great Extent and the Old-Fashioned Again New.**



“Cross-stitch work may be old-fashioned,” said a bright woman to the writer recently, “but I don’t know of anything easier to do, and more effective.” And she was right. Fads may come and fads may go, but the good old-fashioned fancy work will stay with us forever. A pretty-stitch is shown herewith, which would work out very nicely on scrim or canvas as collars and cuff borders. Another good way to use cross-stitch decorations is on the seasonal pink, blue and green and white check summer dresses for children. The shirt waist girl cannot have too many dainty collars, remarks a writer in *Farm and Home*, and the girl who loves to have pretty bureau covers and tidies in her room will also appreciate the possibilities of cross-stitch work. The pattern shown above needs no further explanation as it is large enough to admit the easy counting of stitches.

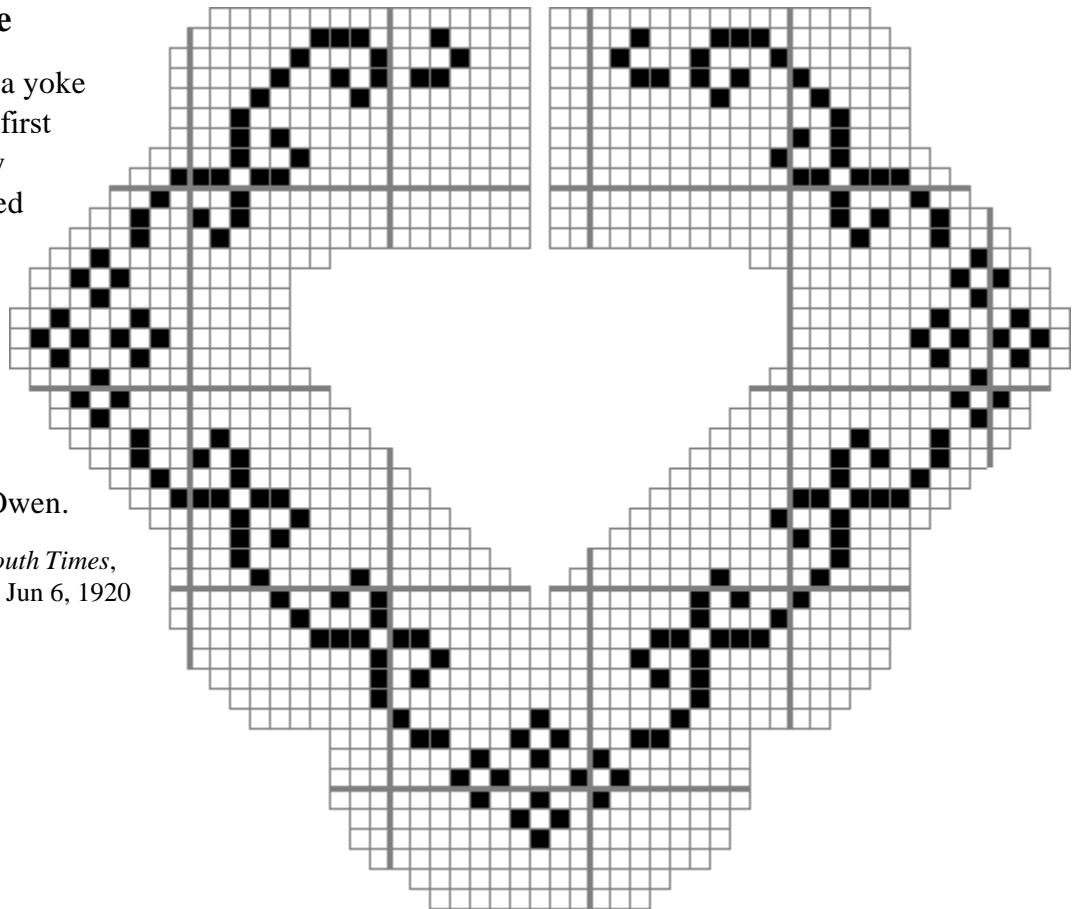
Albany Capital, July 13, 1905; Bland Courier, July 7, 1905; Carbondale-Daily-Free-Press, August 26, 1905; Defiance-Express, July 6, 1905; Iron County Register, July 6, 1905; Perry-Daily-Chief, July 8, 1905; Warren Sheaf, June 29, 1905

## Baby's Yoke

This pattern is a yoke for an infant's first dress. It is very dainty crocheted of No. 70 cotton and can be used in connection with most any pattern.

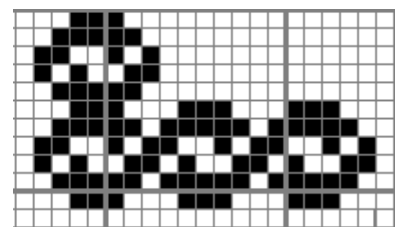
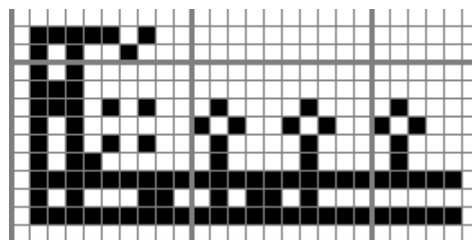
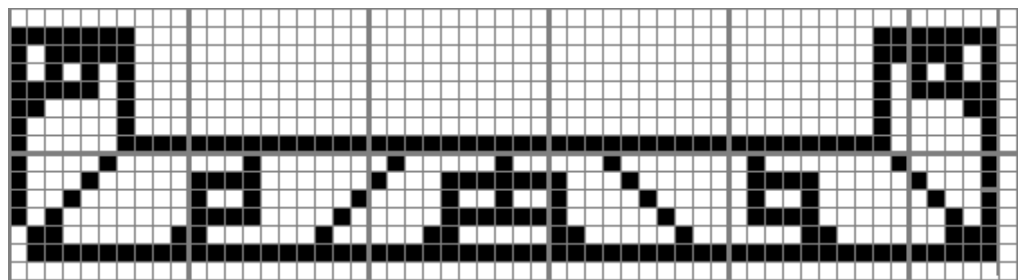
Edith M. Owen.

*Portsmouth Times,*  
Jun 6, 1920



## Scrim Collar Designs

Lakeside – Here are some scrim collar designs to help you in your distress. I hope you will like them. [Three] do not have any corners, unless you want to make them up. [Three others are full patterns that can be expanded.] I am a boy, but I can do all kinds of sewing.



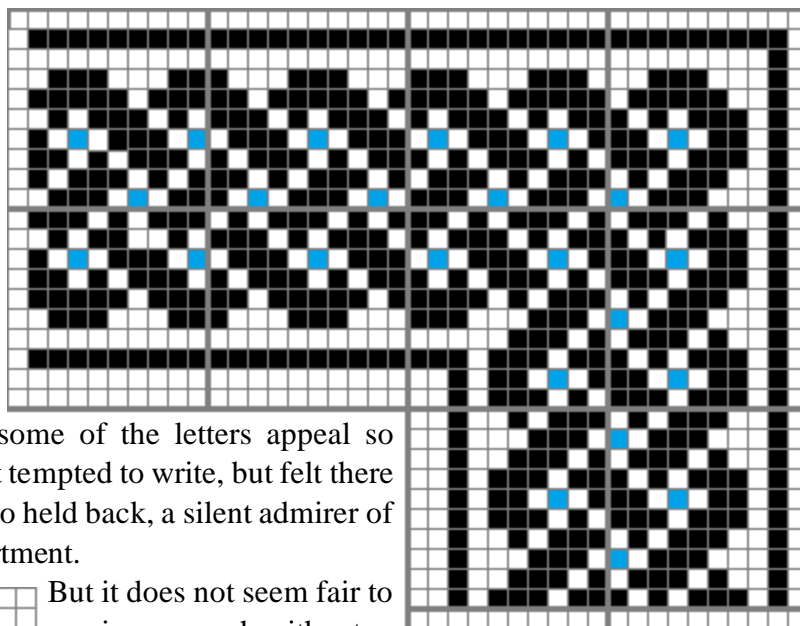
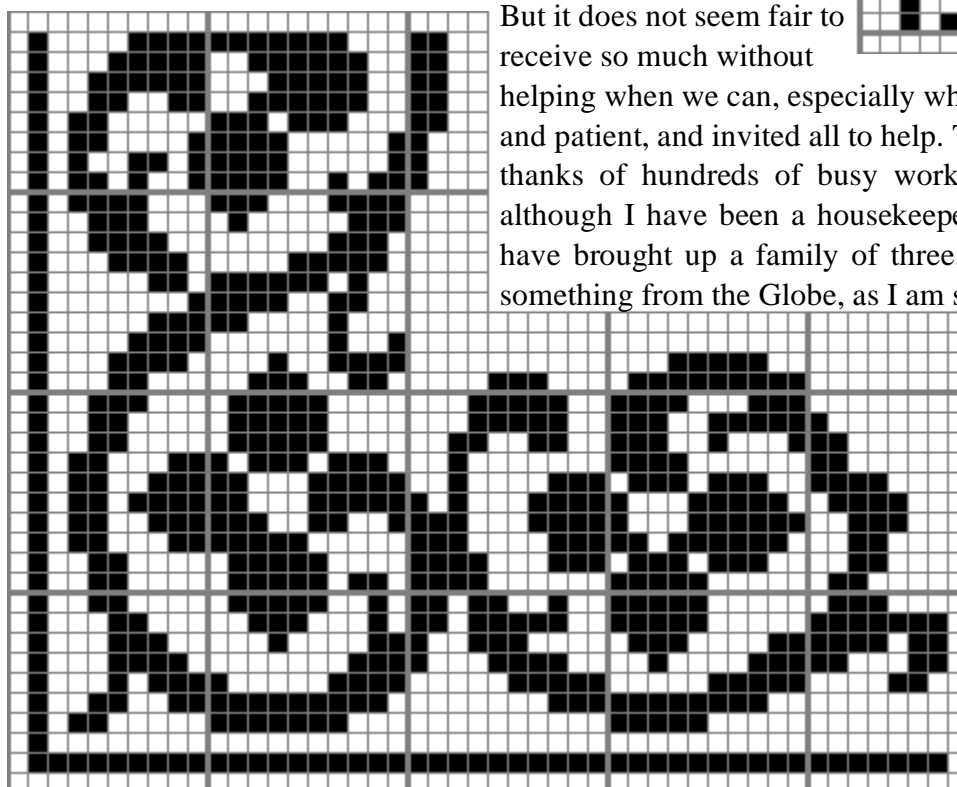
A Horrid Boy. *Boston Daily Globe*, June 24, 1904

### Beautiful Cross-Stitch Designs for Sofa Pillows, Collars, Table Covers etc.

Dear Globe Sisters:

Seeing several requests for patterns of cross stitch, I send a few, hoping they are what is wanted. I have some more and shall be very happy to send them.

I enjoy this delightful column, some of the letters appeal so strongly to me, and have often felt tempted to write, but felt there were so many more able writers, so held back, a silent admirer of this wonderful [Household] department.



But it does not seem fair to receive so much without helping when we can, especially when the editor is so kind and patient, and invited all to help. That he has the grateful thanks of hundreds of busy workers is undoubted, and although I have been a housekeeper for many years, and have brought up a family of three, I am always learning something from the Globe, as I am sure is the case with all the readers. It is the greatest educator I have ever read.

Patience.

*Boston Sunday Globe,*  
January 31, 1904

← [f], ↑ [c]

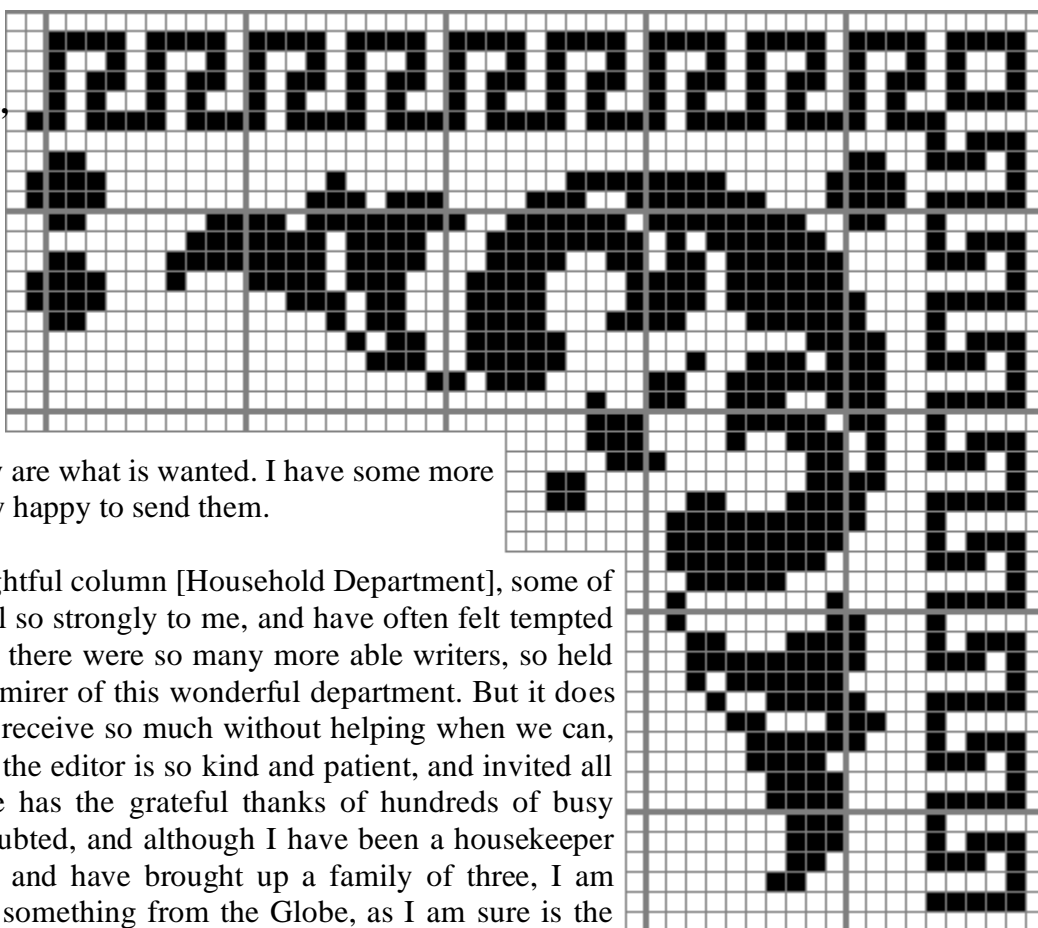
**Beautiful Cross  
Stitch Designs  
for Sofa Pillows,  
Collars, Table  
Covers etc. [b]**

Dear  
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requests for  
patterns of cross  
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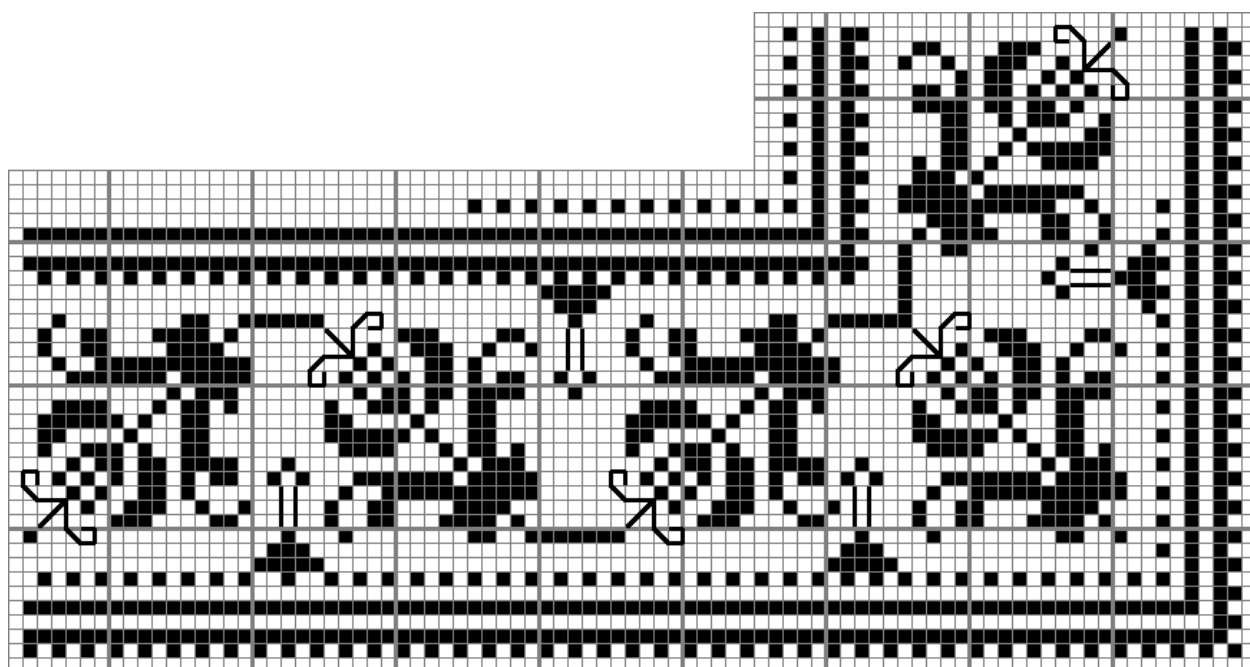
Patience.

*Boston Sunday Globe*, January 31, 1904



[↑ r]

[g ↓]





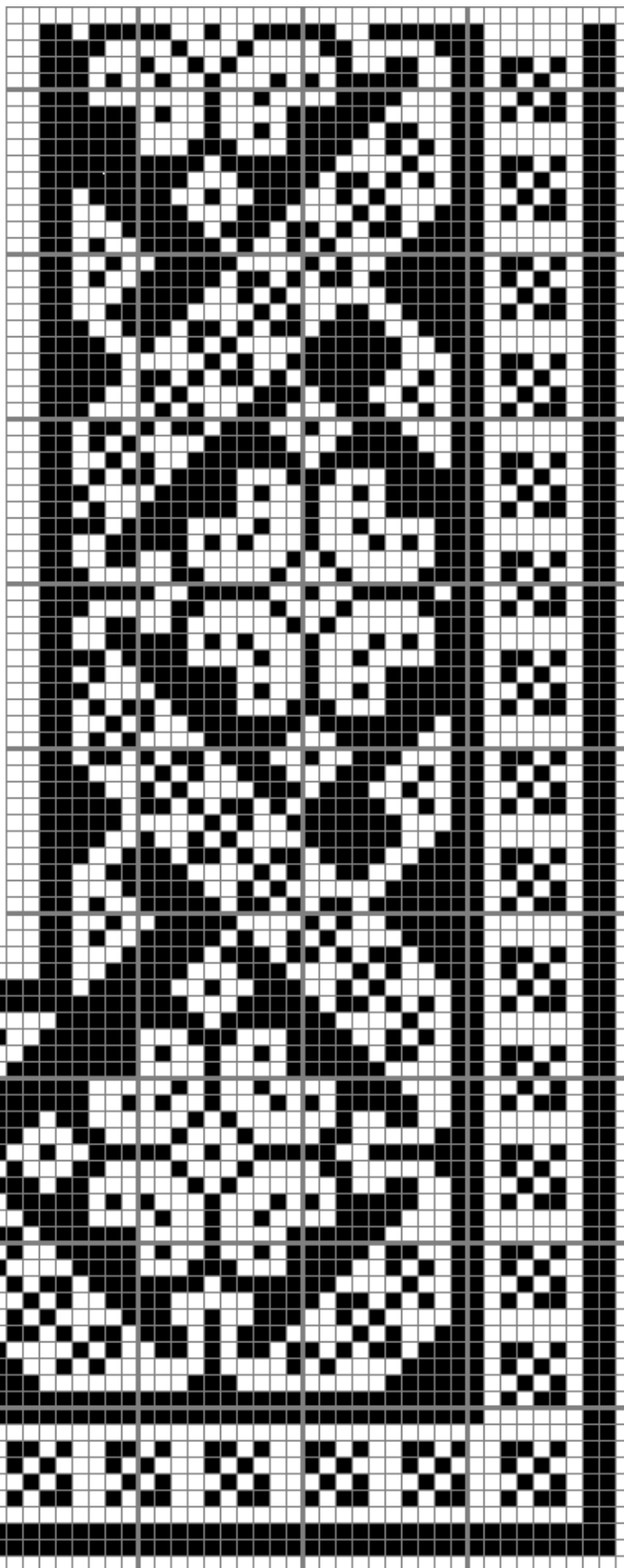
**Beautiful Cross-Stitch Designs for  
Sofa Pillows, Collars, Table Covers etc.**

Dear Globe Sisters:

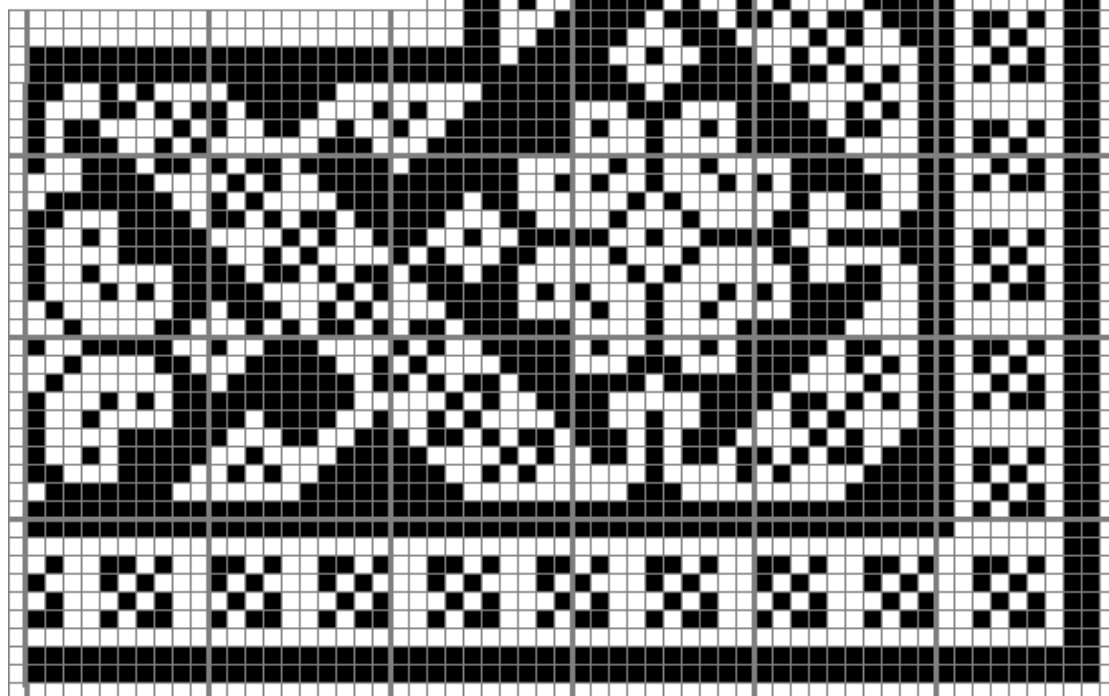
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Patience.

*Boston Sunday Globe*, January 31, 1904



[i]

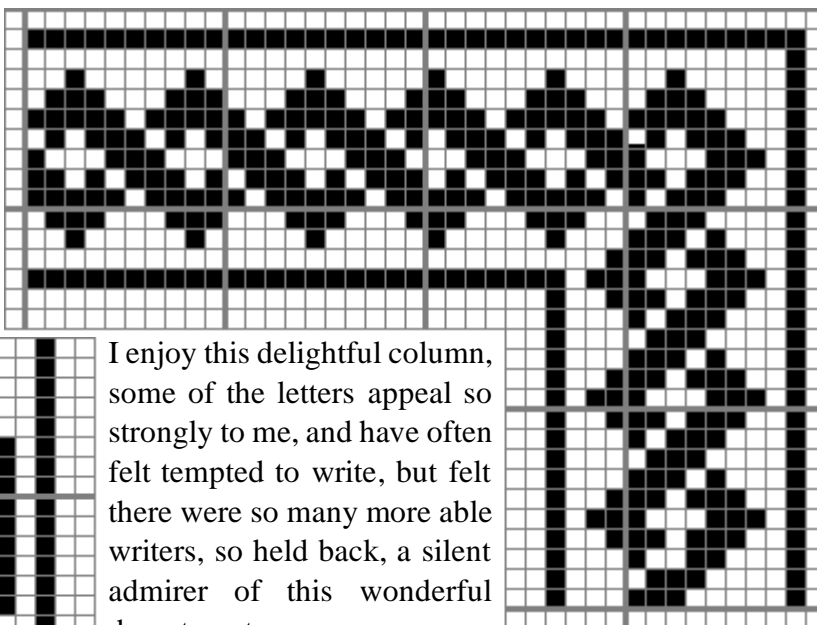


## Beautiful Cross-Stitch Designs for Sofa Pillows, Collars, Table Covers etc.

[m]

Dear Globe Sisters:

Seeing several requests for patterns of cross stitch, I send a few, hoping they are what is wanted. I have some more and shall be very happy to send them.

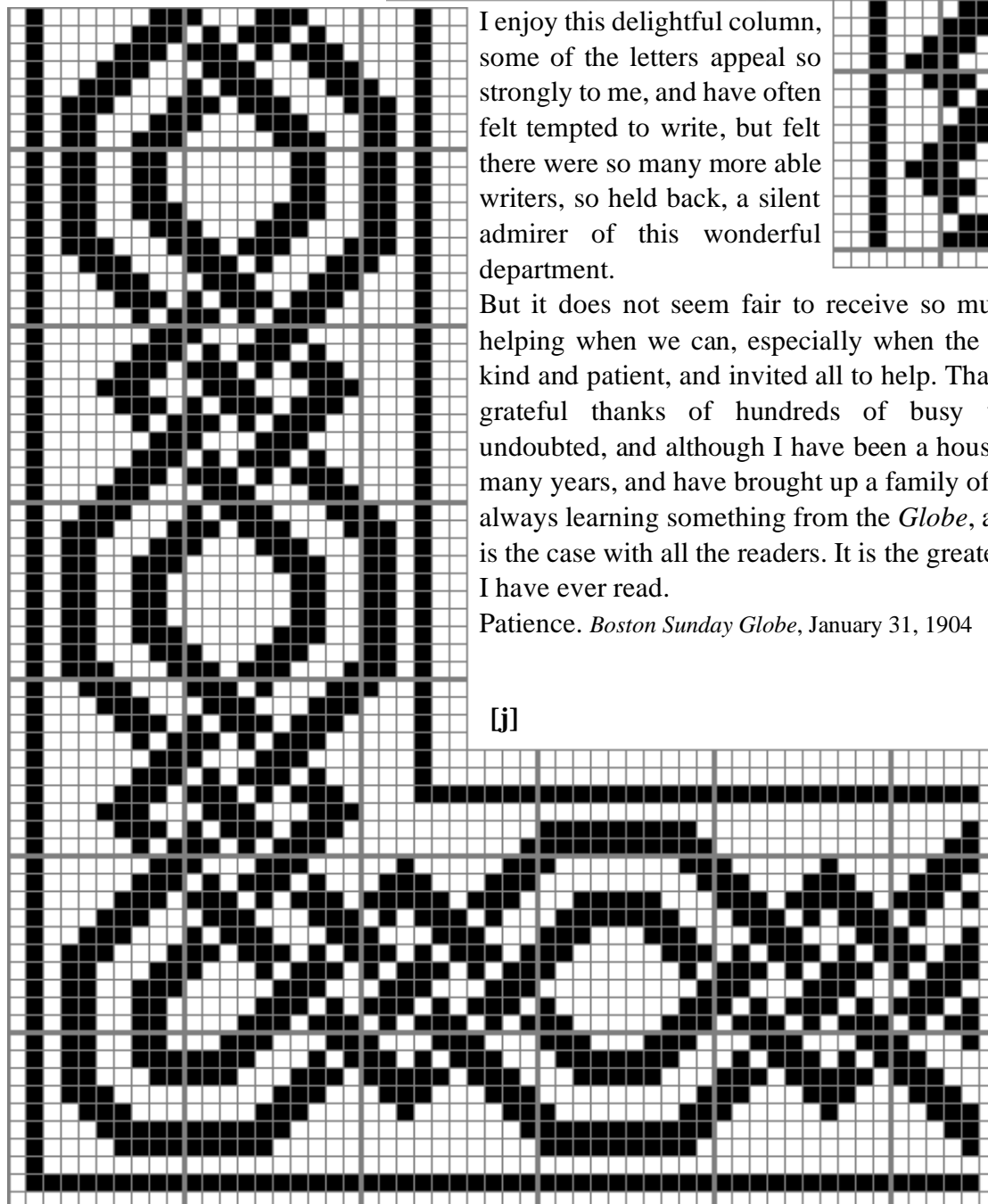


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Patience. *Boston Sunday Globe*, January 31, 1904

[j]



## Border and Corner

### **Handwork Is Back in General Esteem and Even the Simplest Sort May Be Effective.**

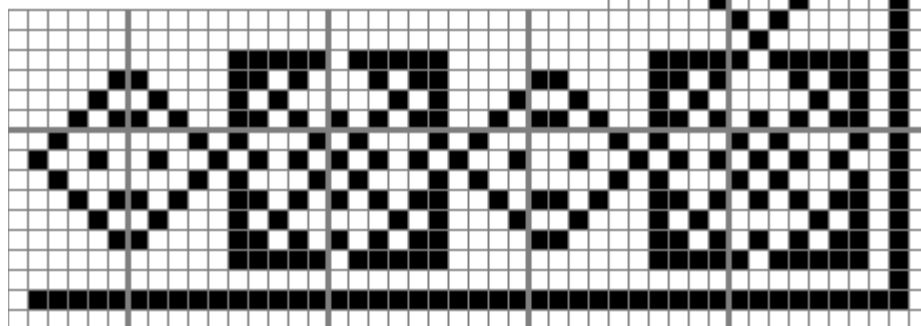
This is a simple and effective design to work on table-covers, side-board cloth, Duchess table covers, mats, etc.

The material used for working must be select to accord with the foundation that is to be ornamented.

These designs, though so simple, are in high favor, a part of the reaction against machine-made elaboration that has brought hand-work back into feminine esteem

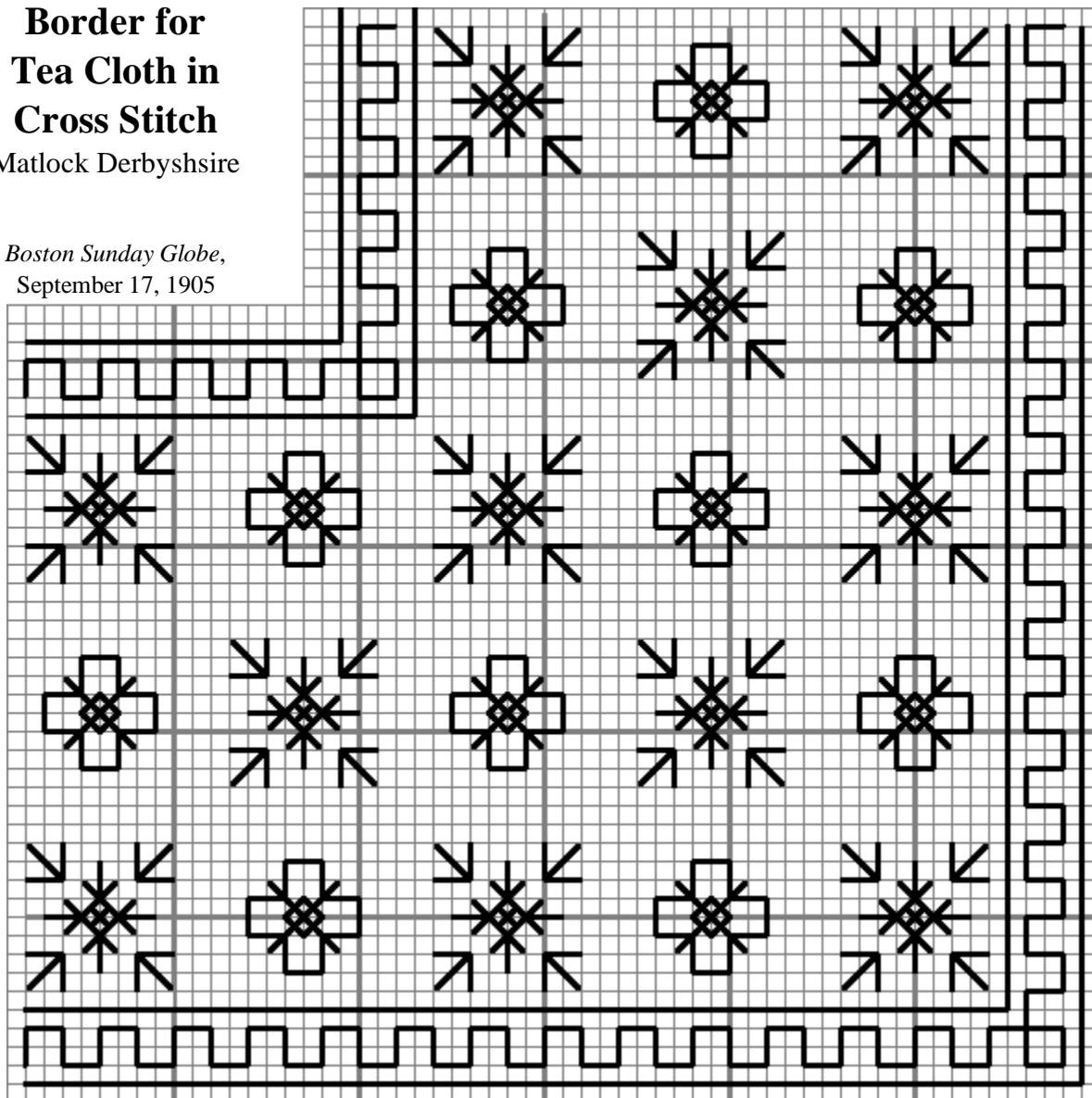
*Goshen Daily Democrat*, July 12, 1906

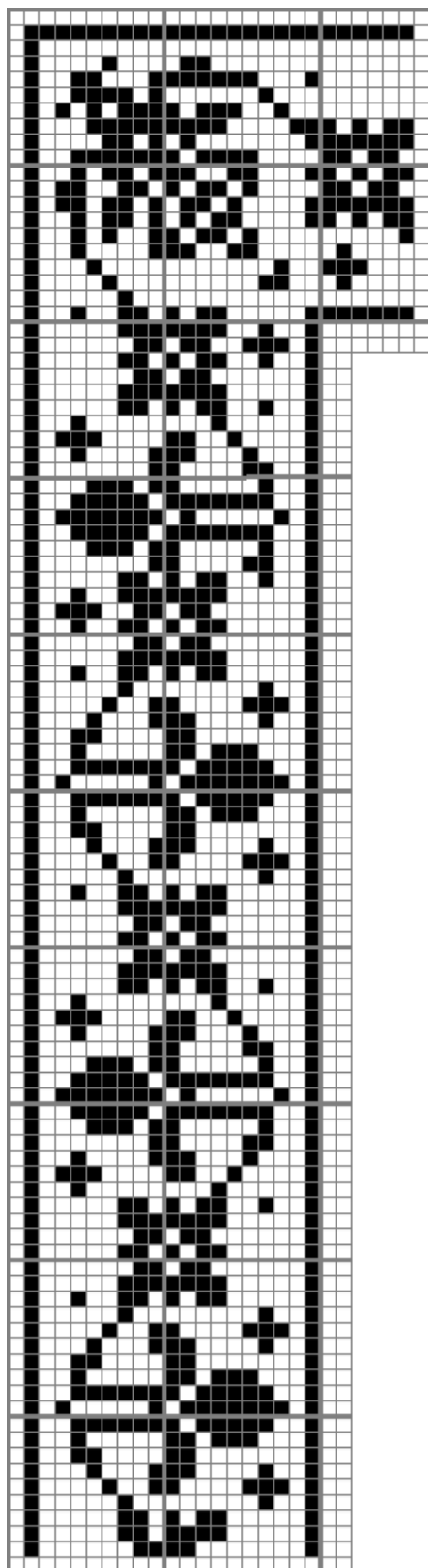
CROSS-STITCH



**Border for  
Tea Cloth in  
Cross Stitch**  
Matlock Derbyshire

*Boston Sunday Globe,*  
September 17, 1905



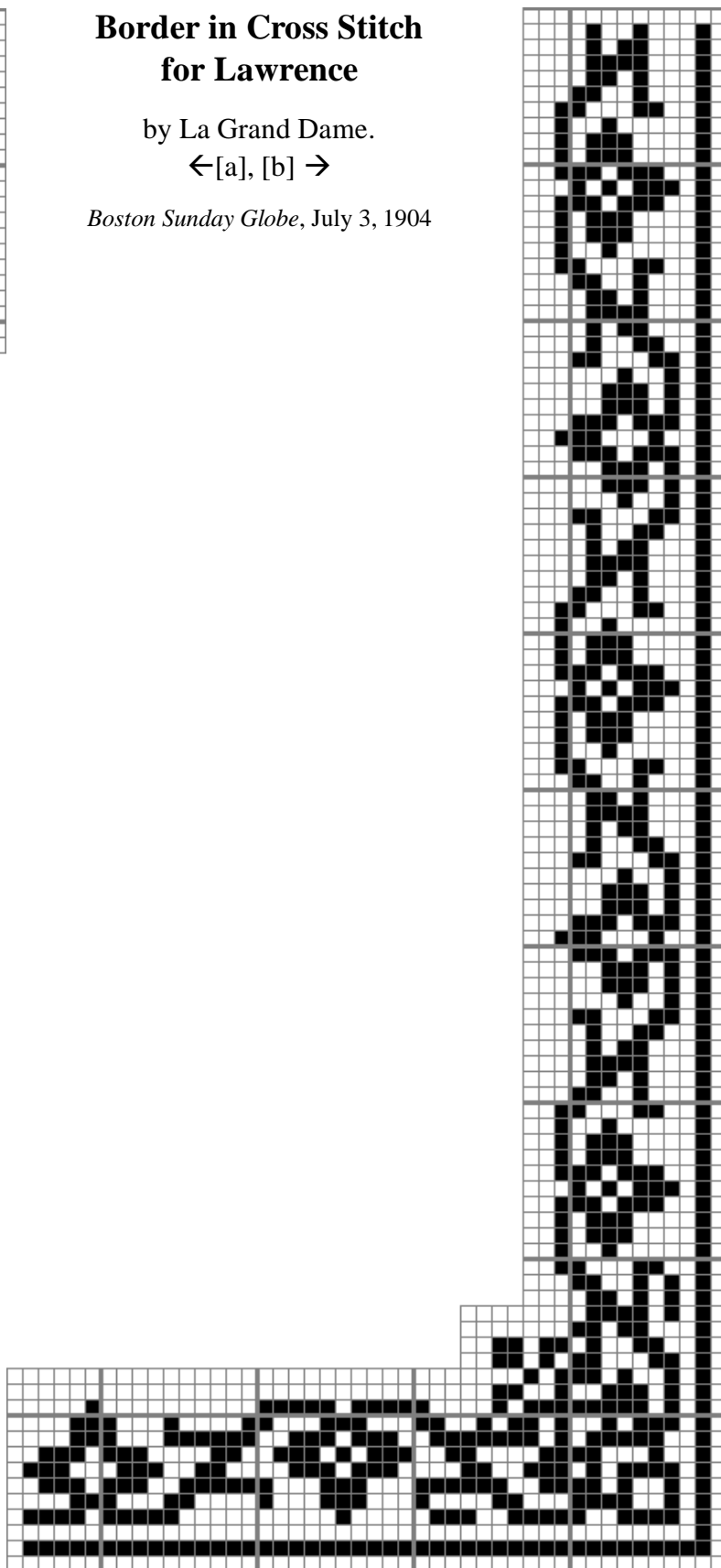


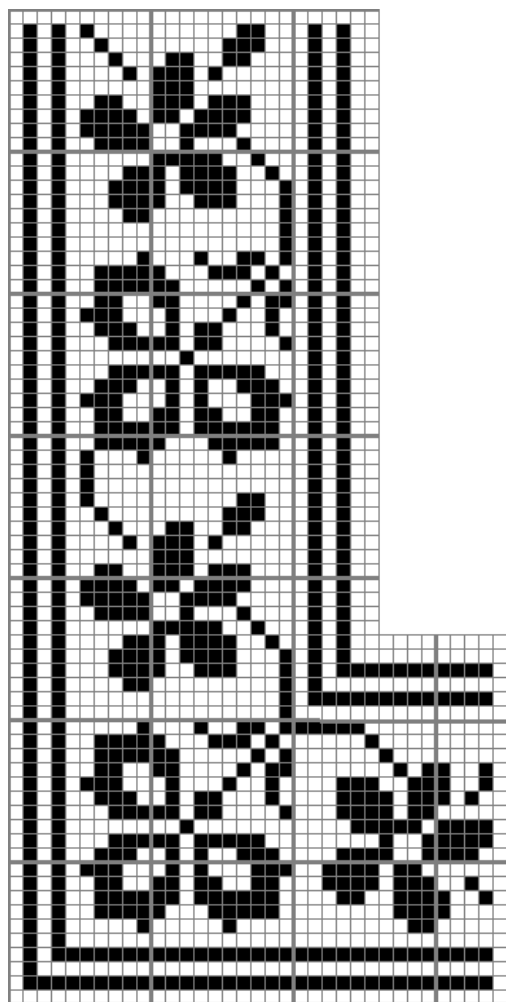
# **Border in Cross Stitch for Lawrence**

by La Grand Dame.

←[a], [b] →

*Boston Sunday Globe*, July 3, 1904



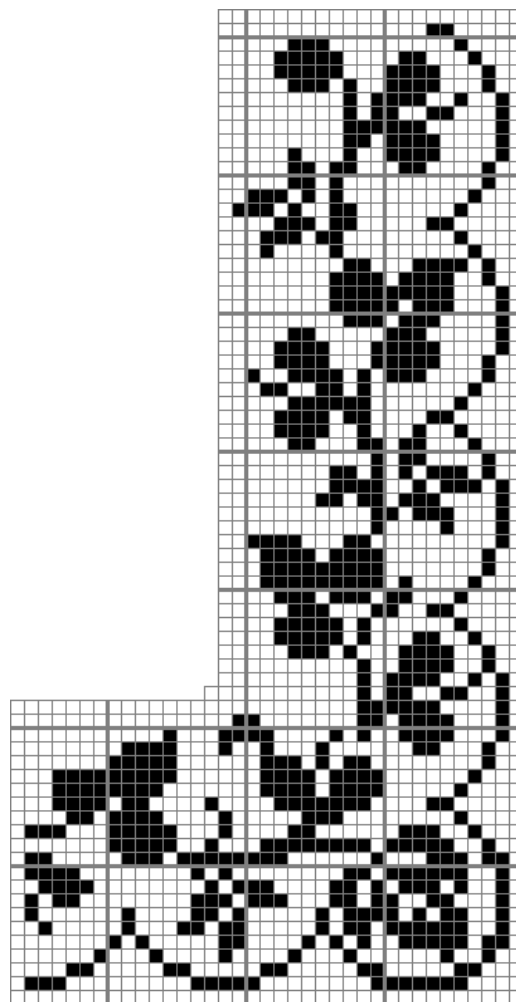


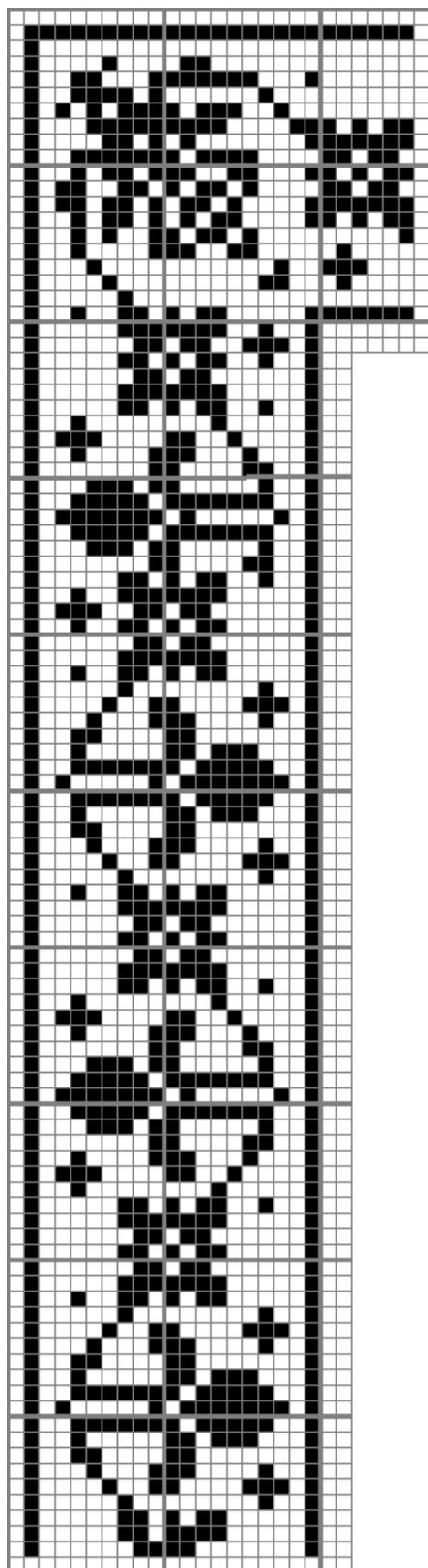
**Border in  
Cross  
Stitch for  
Lawrence**

by La Grand  
Dame.

←[c], [e] →

*Boston Sunday  
Globe*, July 3,  
1904



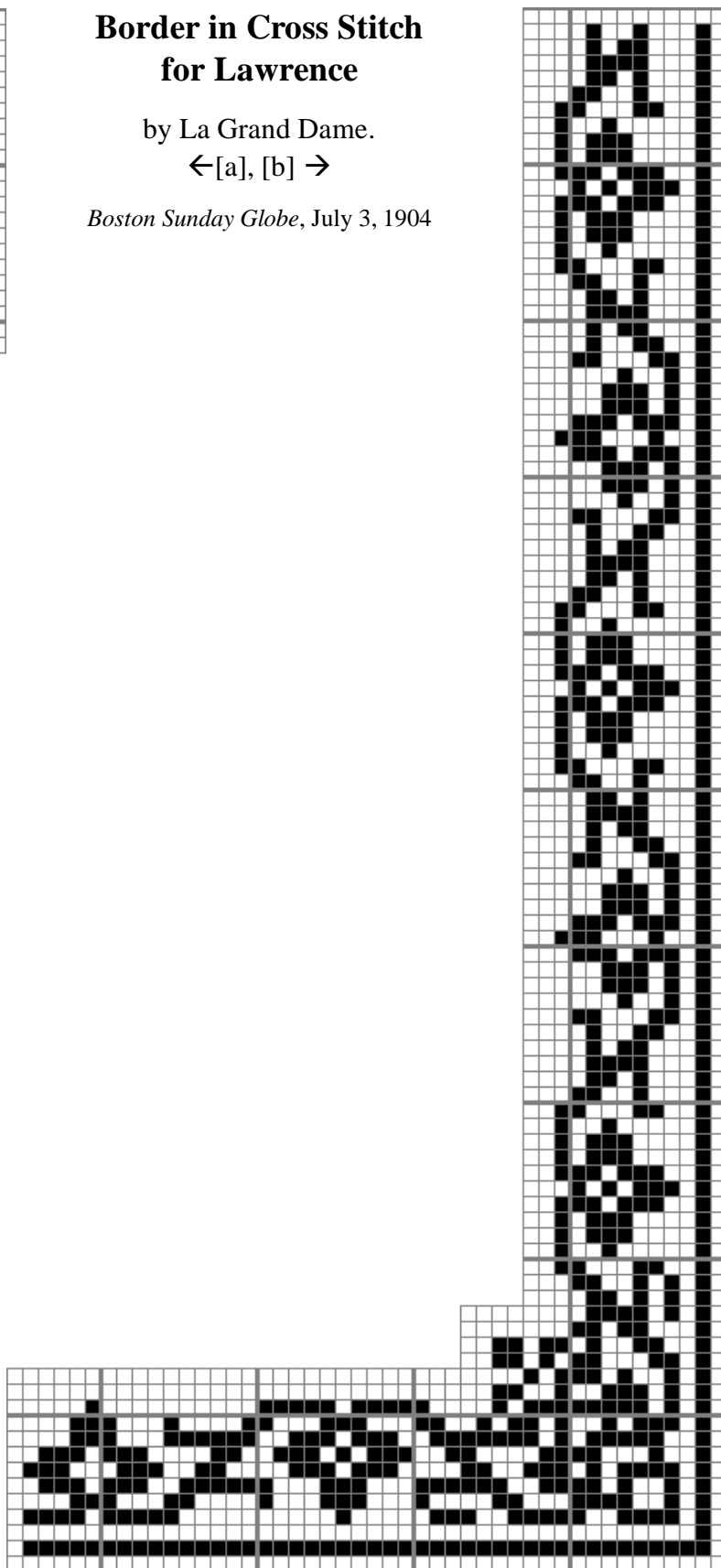


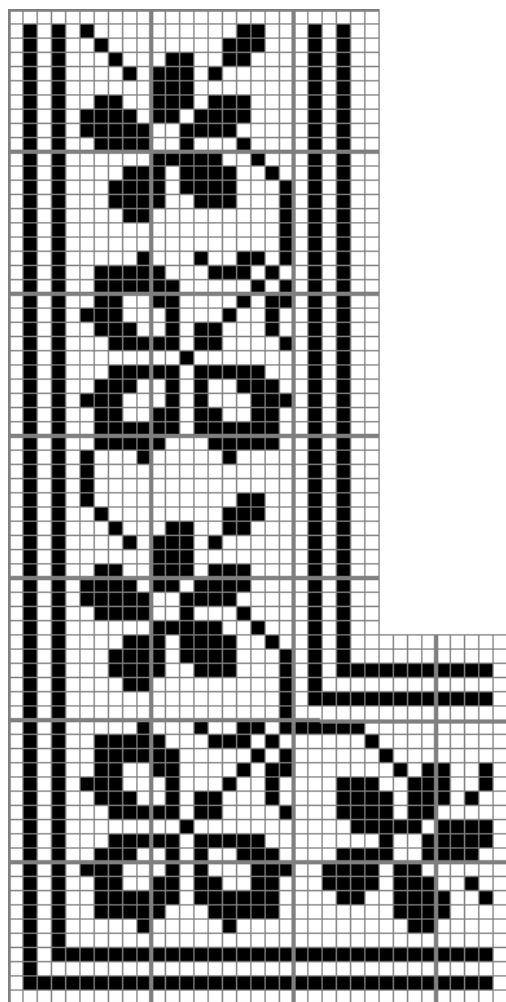
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←[a], [b] →

*Boston Sunday Globe*, July 3, 1904



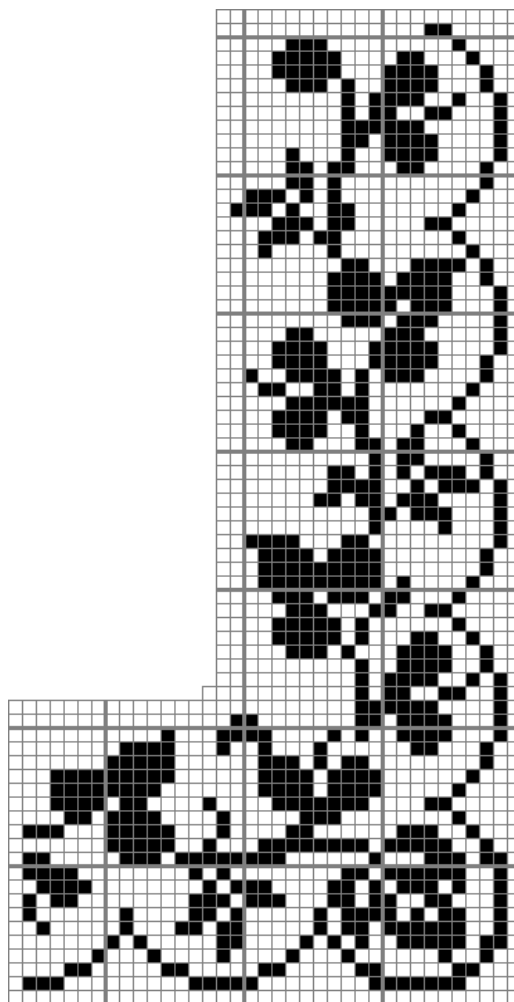


**Border in  
Cross  
Stitch for  
Lawrence**

by La Grand  
Dame.

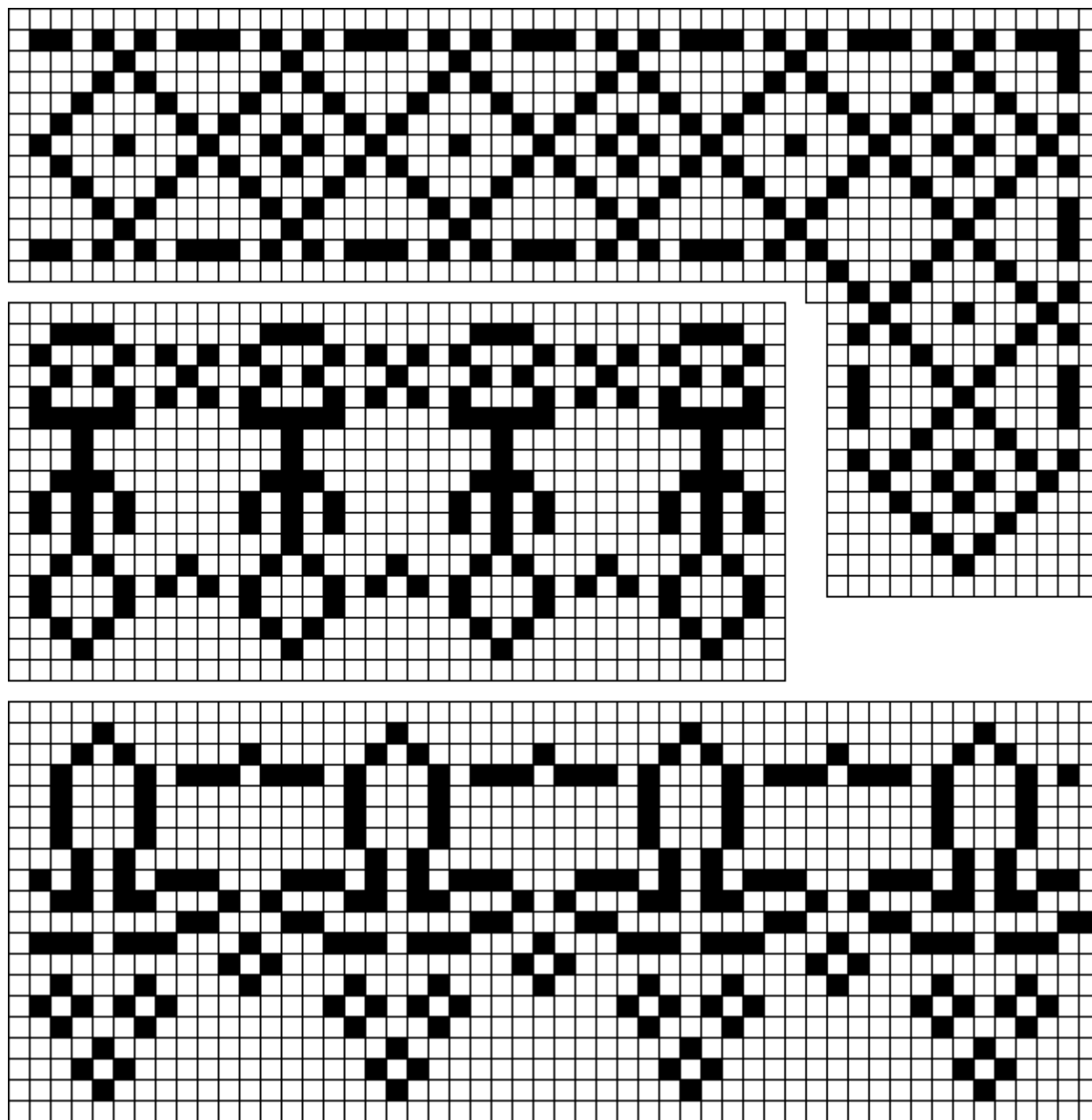
←[c], [e] →

*Boston Sunday  
Globe*, July 3,  
1904





## Borders



The borders on this page are quite suitable for pillow tops, towels, etc. Some people baste a piece of canvas over the linen or whatever material they are going to use, then counting the stitches, work through both materials. When finished, unravel the canvas and pull it out. Great care must be used so the little cross stitches will not be disturbed.

Of course, each one has some favorite color scheme. If not, try black and orange for the geometrical border. For the second, which is composed of little trees growing in pots, make the tree green, pot red and the units between brown. The third border of leaves and groups of flowers, use green for the leaves and two shade of blue (one light, the other dark) for flowers.

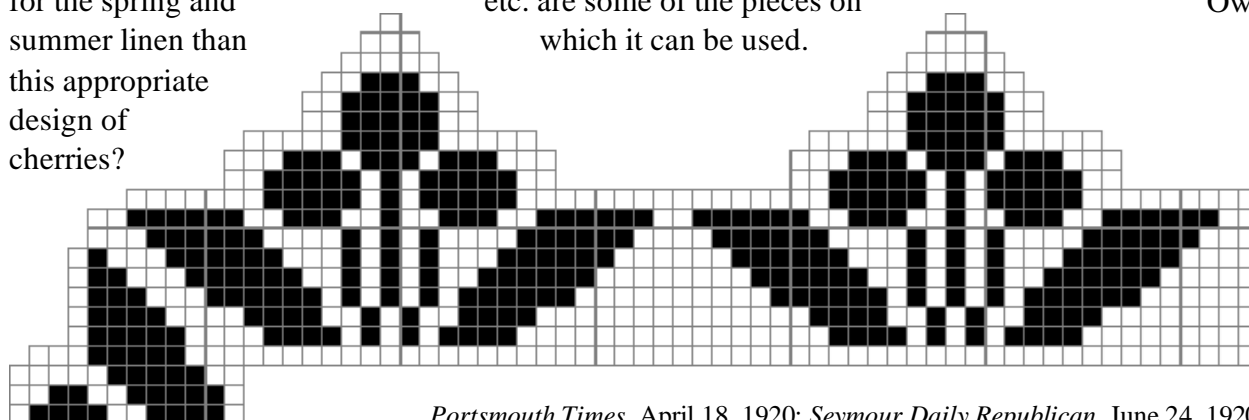
[No designer identified]. *Cincinnati Commercial Tribune*, October 18, 1914

## Cherry Edging

What is more pleasing for the spring and summer linen than this appropriate design of cherries?

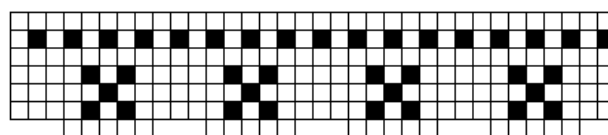
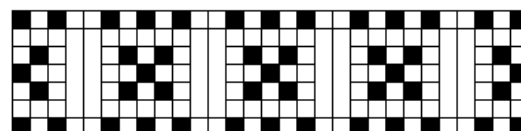
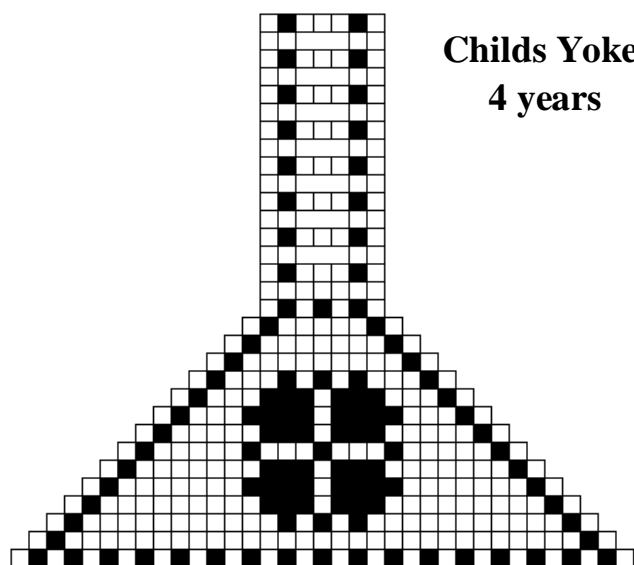
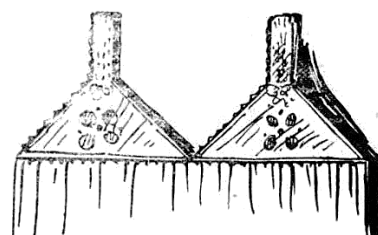
Tray and luncheon cloths, scarfs, etc. are some of the pieces on which it can be used.

Edith M. Owen



*Portsmouth Times*, April 18, 1920; *Seymour Daily Republican*, June 24, 1920

## Childs Yoke, 4 years



This is a very simple and charming yoke for the little miss of four years. It is crocheted in four sections from the bottom up to the center of the strap. It is then put together as illustrated, using the beading at the waist and the edge of the bottom of the slip. Edges are finished with a single crochet and picot edge. No. 60 crochet cotton is used.

Edith M. Owen

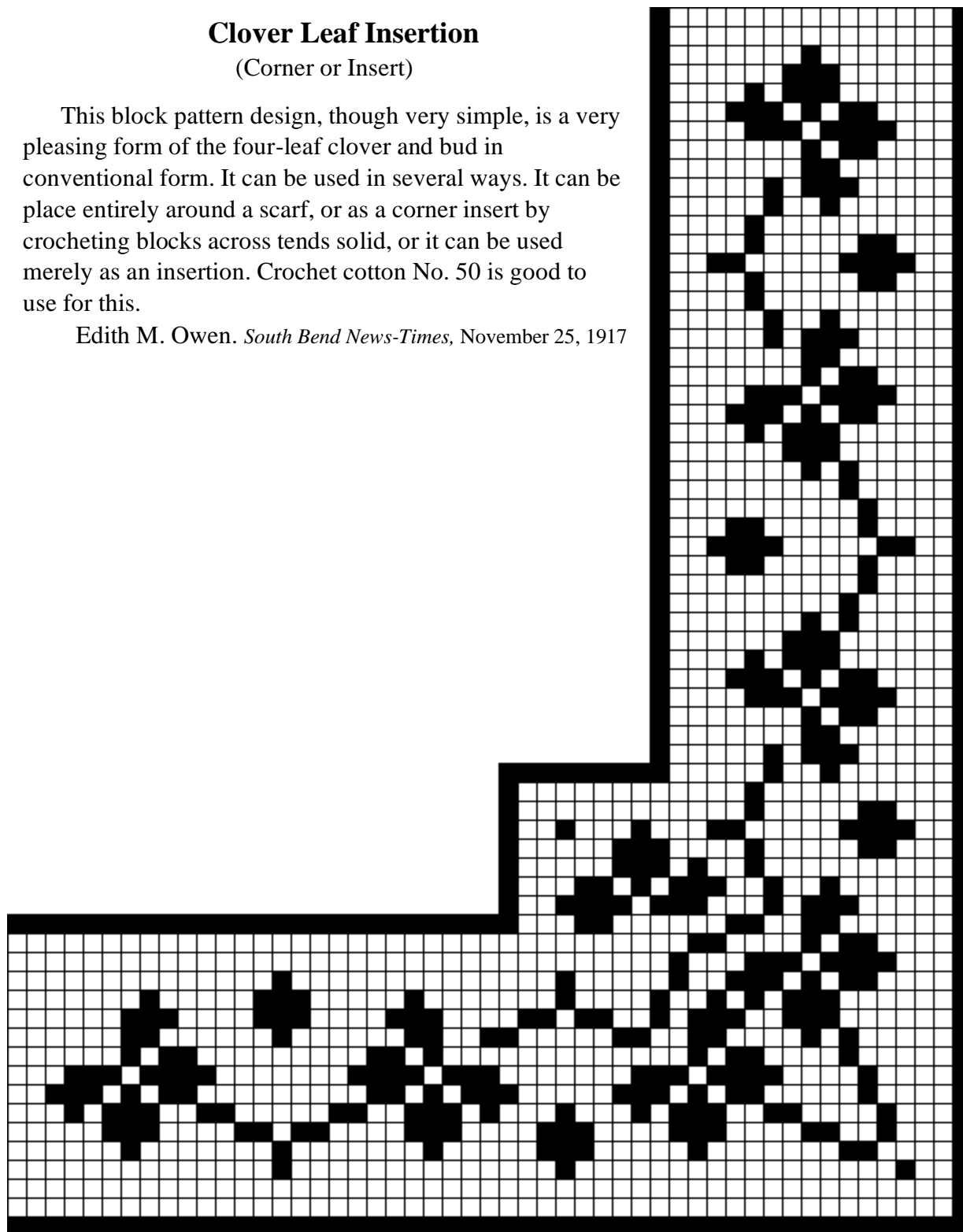
*Greensboro Daily News*, August 31, 1919; *Portsmouth Times*, August 31, 1919  
*Seymour-Daily-Republican*, October 24, 1919

## Clover Leaf Insertion

(Corner or Insert)

This block pattern design, though very simple, is a very pleasing form of the four-leaf clover and bud in conventional form. It can be used in several ways. It can be place entirely around a scarf, or as a corner insert by crocheting blocks across tends solid, or it can be used merely as an insertion. Crochet cotton No. 50 is good to use for this.

Edith M. Owen. *South Bend News-Times*, November 25, 1917



## Collar and Cuff Set in Filet Crochet



Collar and cuff sets of soft lace or sheer material add greatly to the charm of dark frocks worn by many of the fair sex.

This filet crochet set is easy to work, and when finished will make a charming Christmas gift.



The large design at the cotton is one-half of the collar. When the entire collar is complete, stitch a band of material around the inner edge (see sketch A), so the collar can be attached to a frock or blouse.

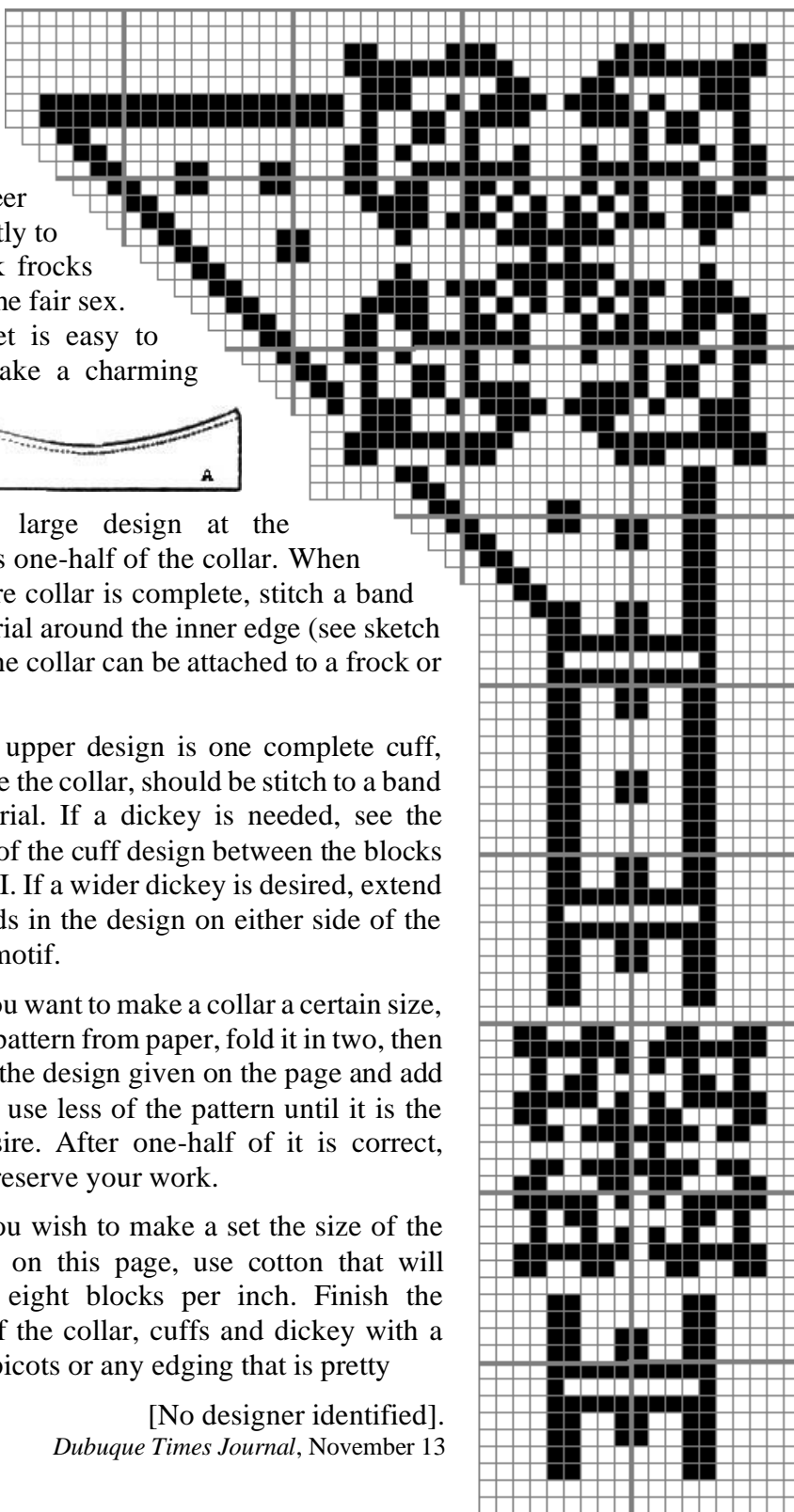
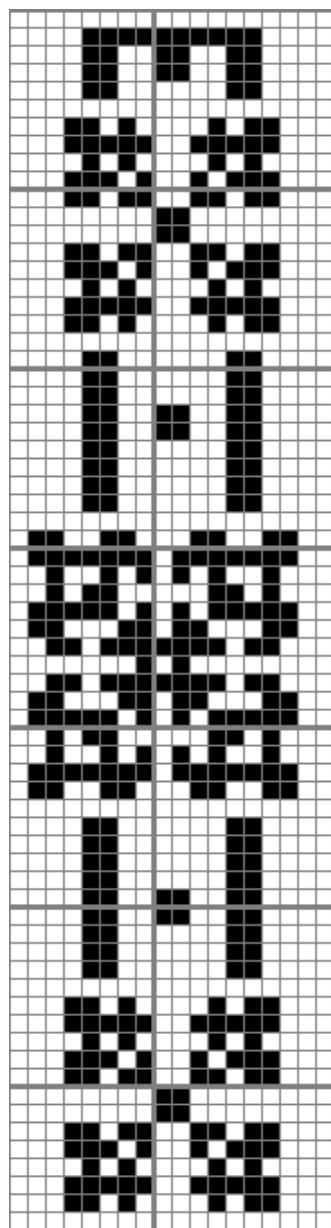
The upper design is one complete cuff, chic, like the collar, should be stitch to a band of material. If a dickey is needed, see the section of the cuff design between the blocks marked I. If a wider dickey is desired, extend the bands in the design on either side of the square motif.

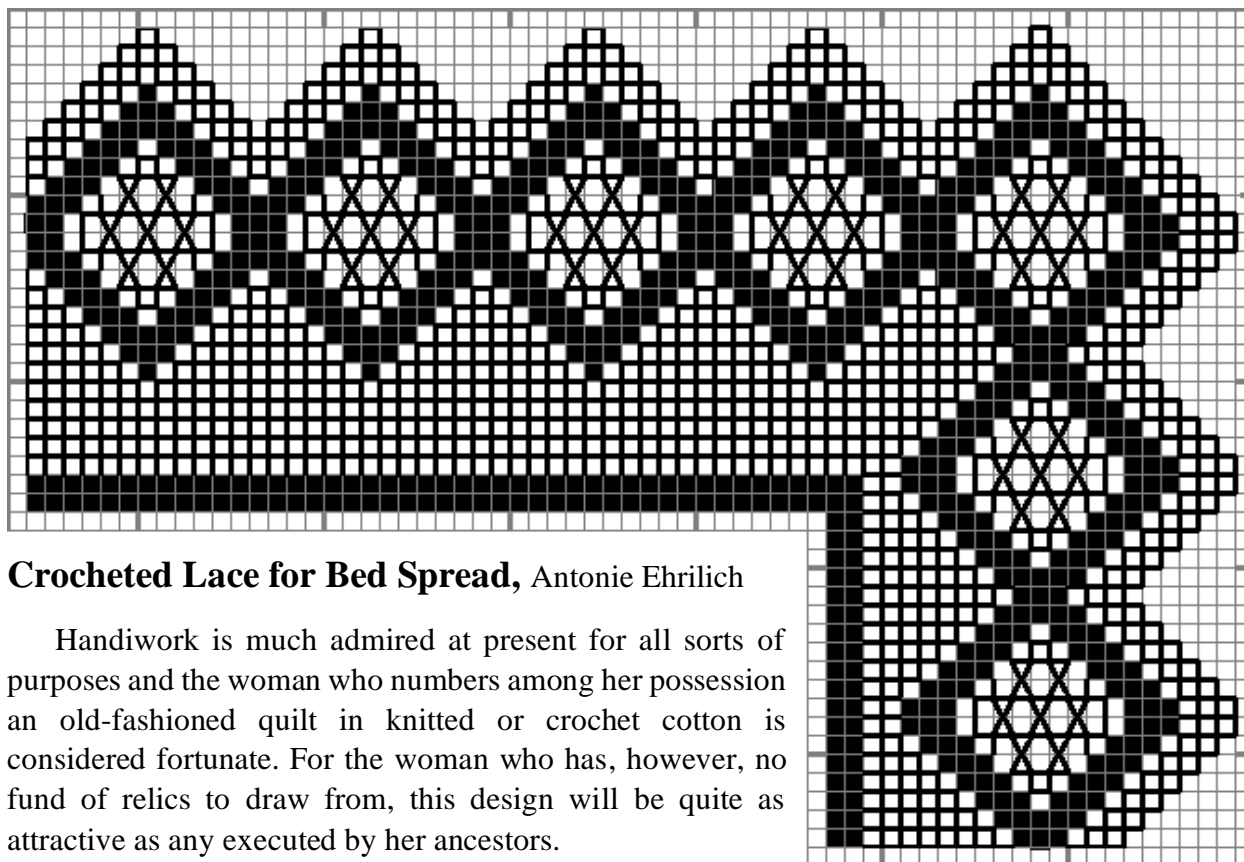
If you want to make a collar a certain size, make a pattern from paper, fold it in two, then crochet the design given on the page and add more or use less of the pattern until it is the size desire. After one-half of it is correct, simply reserve your work.

If you wish to make a set the size of the patterns on this page, use cotton that will crochet eight blocks per inch. Finish the edges of the collar, cuffs and dickey with a row of picots or any edging that is pretty

[No designer identified].

*Dubuque Times Journal*, November 13



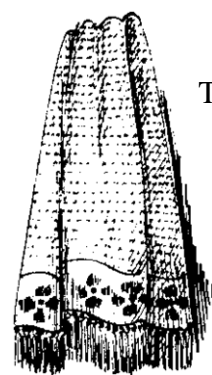
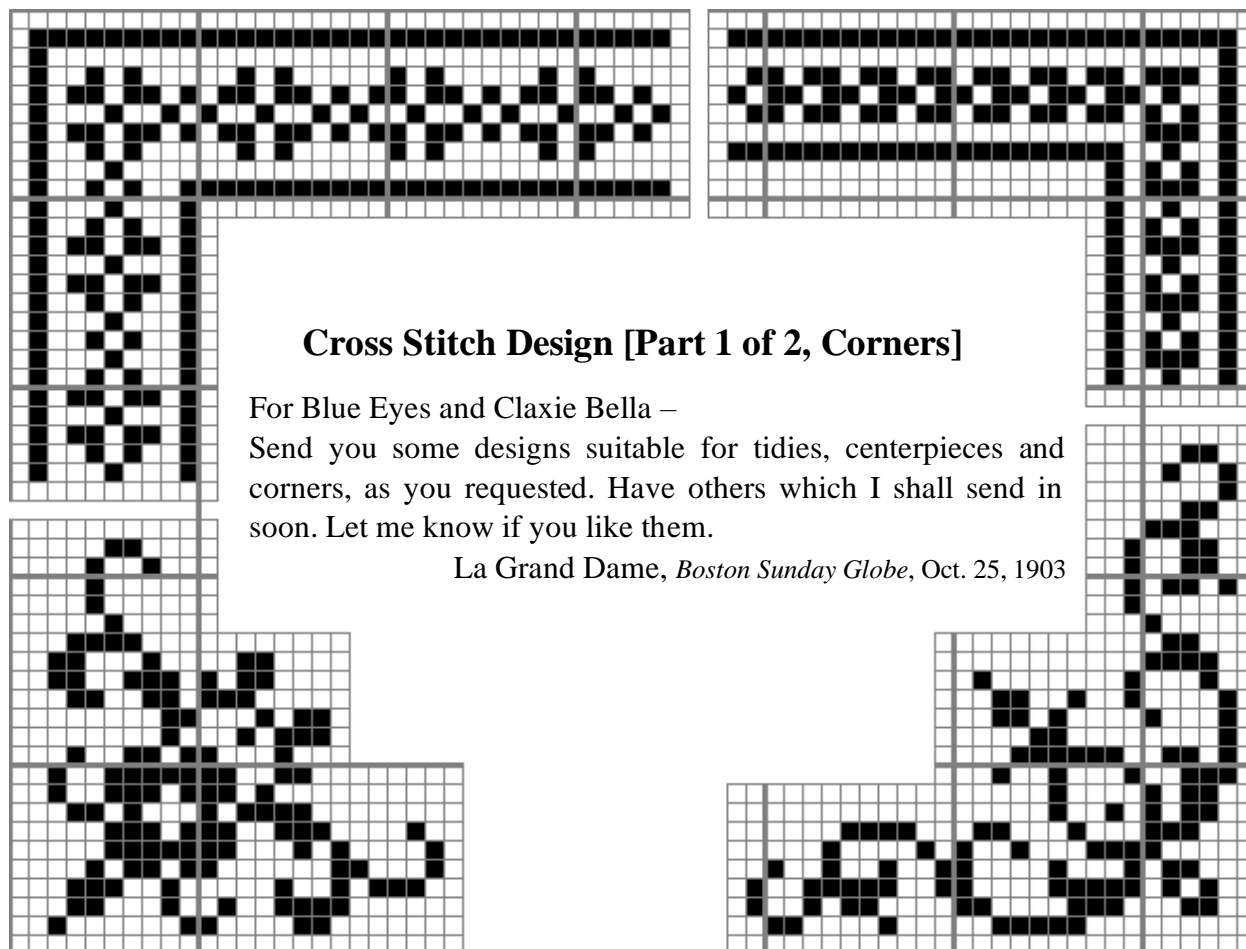


### **Crocheted Lace for Bed Spread, Antonie Ehrlich**

Handiwork is much admired at present for all sorts of purposes and the woman who numbers among her possession an old-fashioned quilt in knitted or crochet cotton is considered fortunate. For the woman who has, however, no fund of relics to draw from, this design will be quite as attractive as any executed by her ancestors.

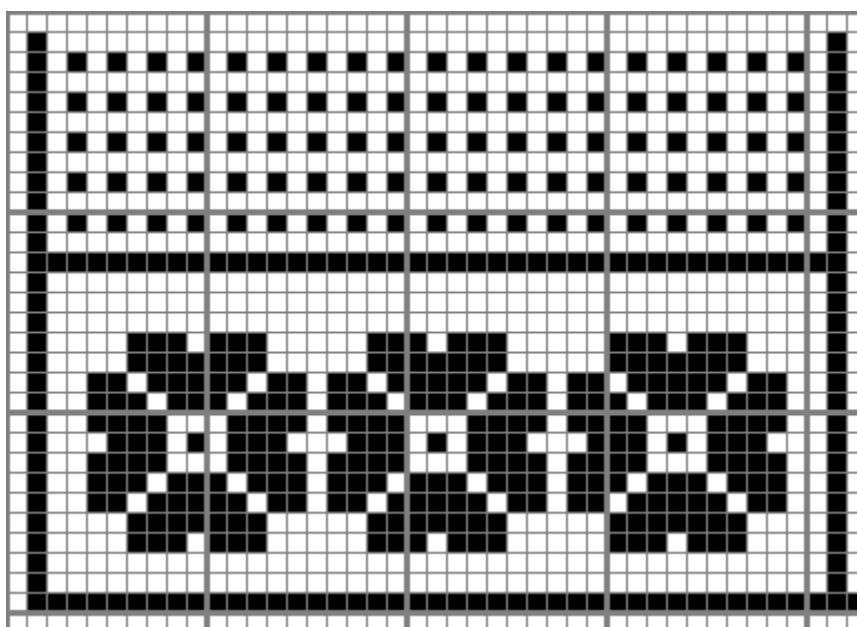
The quilt is designed to be made of alternat strips of heavy linen and lace insertion. The pattern given here being for the lace, the edge of which a corner is shown, is to be sewed about the entire quilt when the strips have been joined. Macrame twine or carpet warp is used for this work.

*Cincinnati Commercial Tribune*, December 31, 1911; *Colorado Springs Gazette*, December 31, 1911



### Shawl

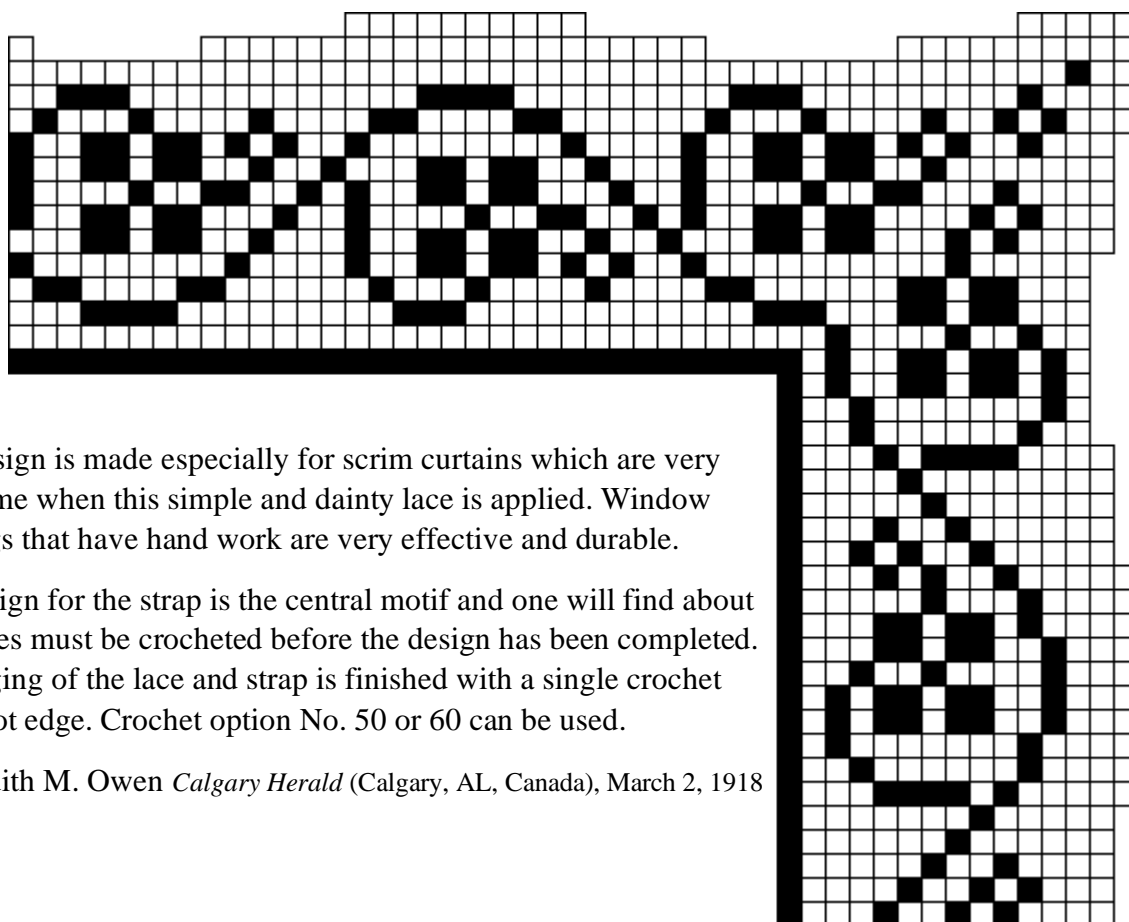
This shawl of Shetland floss in filet crochet is one of the most attractive and useful for porch wear during the coming warm seasons. Chain 124, double crochet in fourth stitch, making 123 dbl cr in all. Follow the black pattern, making the shawl as long as desired and finish with a 6-inch fringe.



Edith M. Owen.

*Greensboro Daily News*, December 26, 1920;  
*Portsmouth Times*, February 22, 1920; *Seymour Daily Republican* June 5, 1920

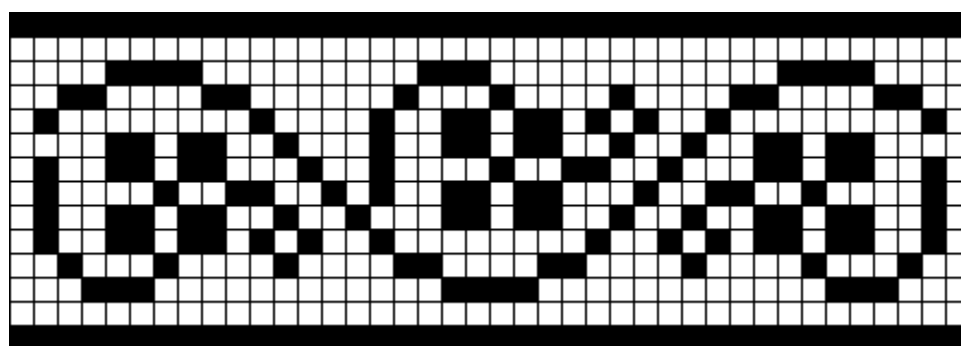
## Curtain Edging and Strap



This design is made especially for scrim curtains which are very handsome when this simple and dainty lace is applied. Window hangings that have hand work are very effective and durable.

The design for the strap is the central motif and one will find about 30 spaces must be crocheted before the design has been completed. The edging of the lace and strap is finished with a single crochet and picot edge. Crochet option No. 50 or 60 can be used.

Edith M. Owen *Calgary Herald* (Calgary, AL, Canada), March 2, 1918

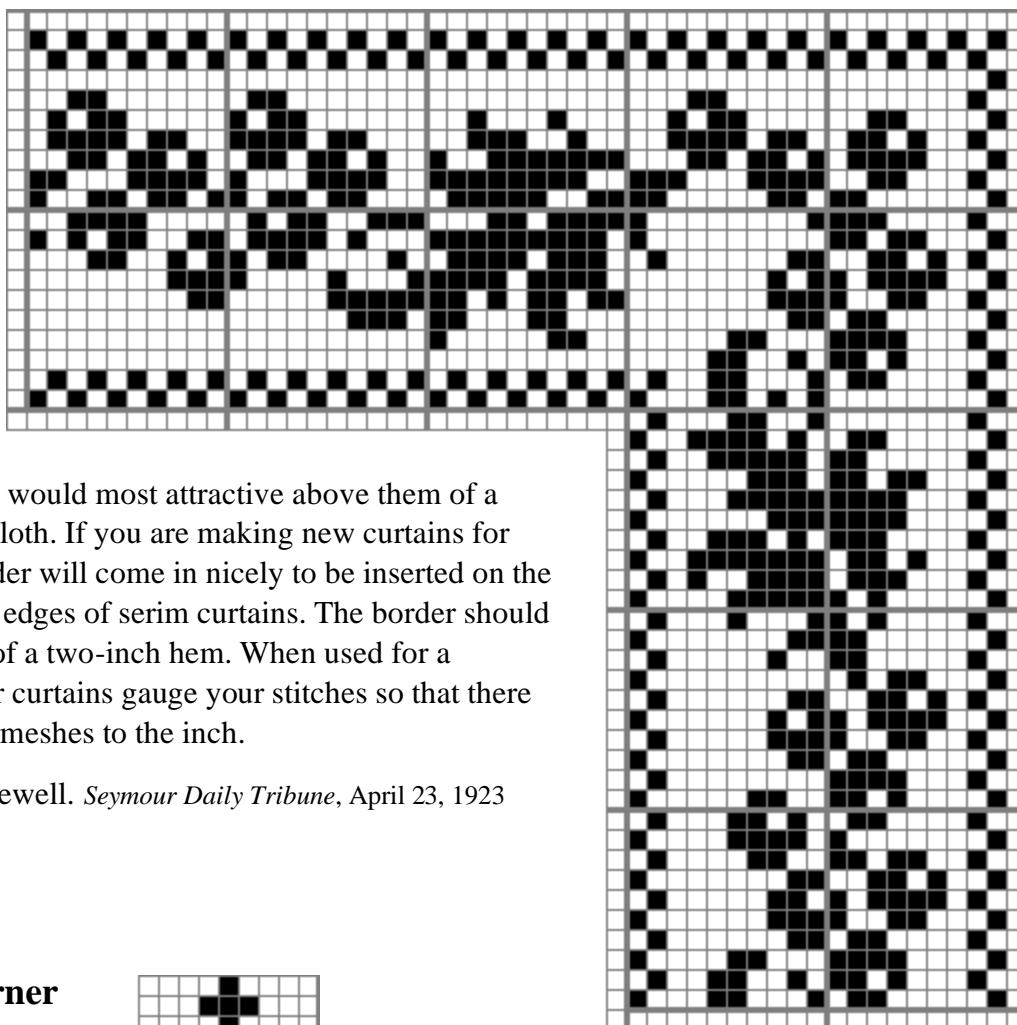


## Filet Border

This attractive file border with a turned corner will be found useful for decorating a number of articles. If worked with heavy thread and

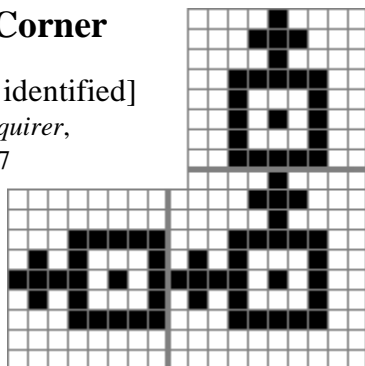
in a large mesh it would most attractive above them of a luncheon or tea cloth. If you are making new curtains for next fall this border will come in nicely to be inserted on the front and bottom edges of serim curtains. The border should be put just back of a two-inch hem. When used for a luncheon cloth or curtains gauge your stitches so that there will be about six meshes to the inch.

Alice Urquhart Fewell. *Seymour Daily Tribune*, April 23, 1923



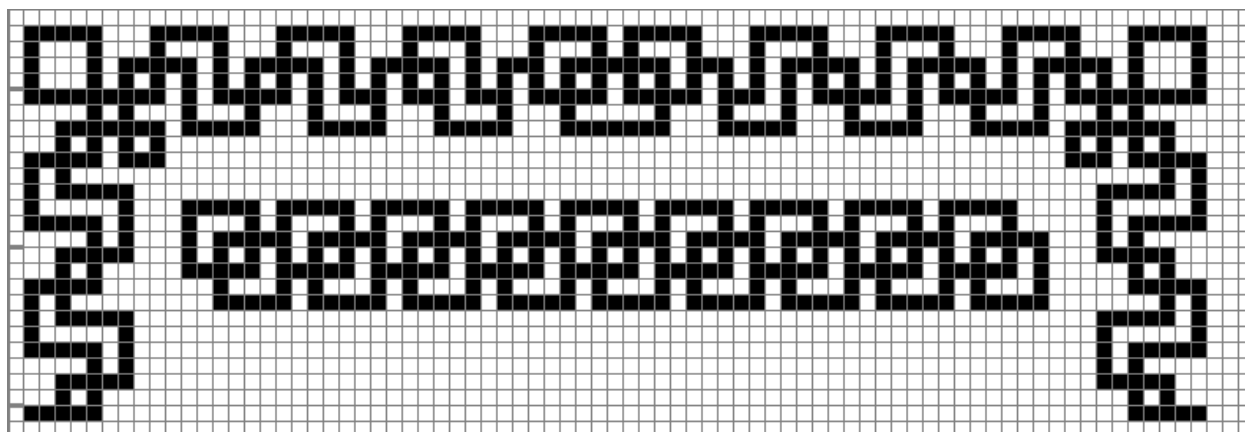
## Filet with Corner

[No designer identified]  
*Philadelphia Inquirer*,  
August 19, 1917





## Designs in Cross Stitch



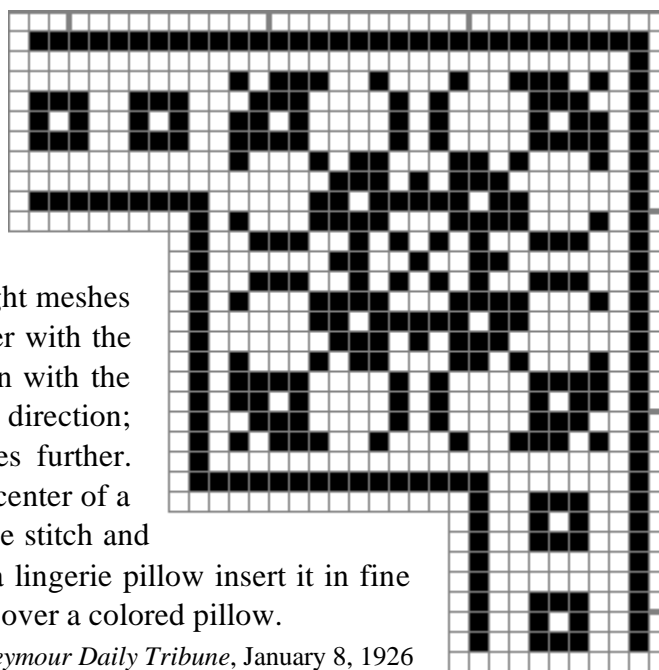
Country Hotel Landlady – Am sending in some cross stitch designs in Grecian, as you request, for your sofa pillow. I hope they will be what you want. I appreciate your thanks.

La Grande Dame, *Boston Sunday Globe*, June 12, 1904

### Filet Corner

This rather unusual filet corner and insertion could be used for a number of purposes. It would look well inserted in a luncheon cloth or in a lingerie pillow. Make four corners like the pattern using fine thread and gauging the stitches so that there are eight meshes to the inch. Join theses four corners together with the little band of insertion. One corner is shown with the insertion extending partly from it in either direction; extend the narrow part two or three inches further. Insert the hollow square thus formed in the center of a luncheon cloth or tea cloth with a buttonhole stitch and cut away the material beneath. If used for a lingerie pillow insert it in fine material, make up the pillow case, and put it over a colored pillow.

Alice Urquhart Fewell. *Seymour Daily Tribune*, January 8, 1926

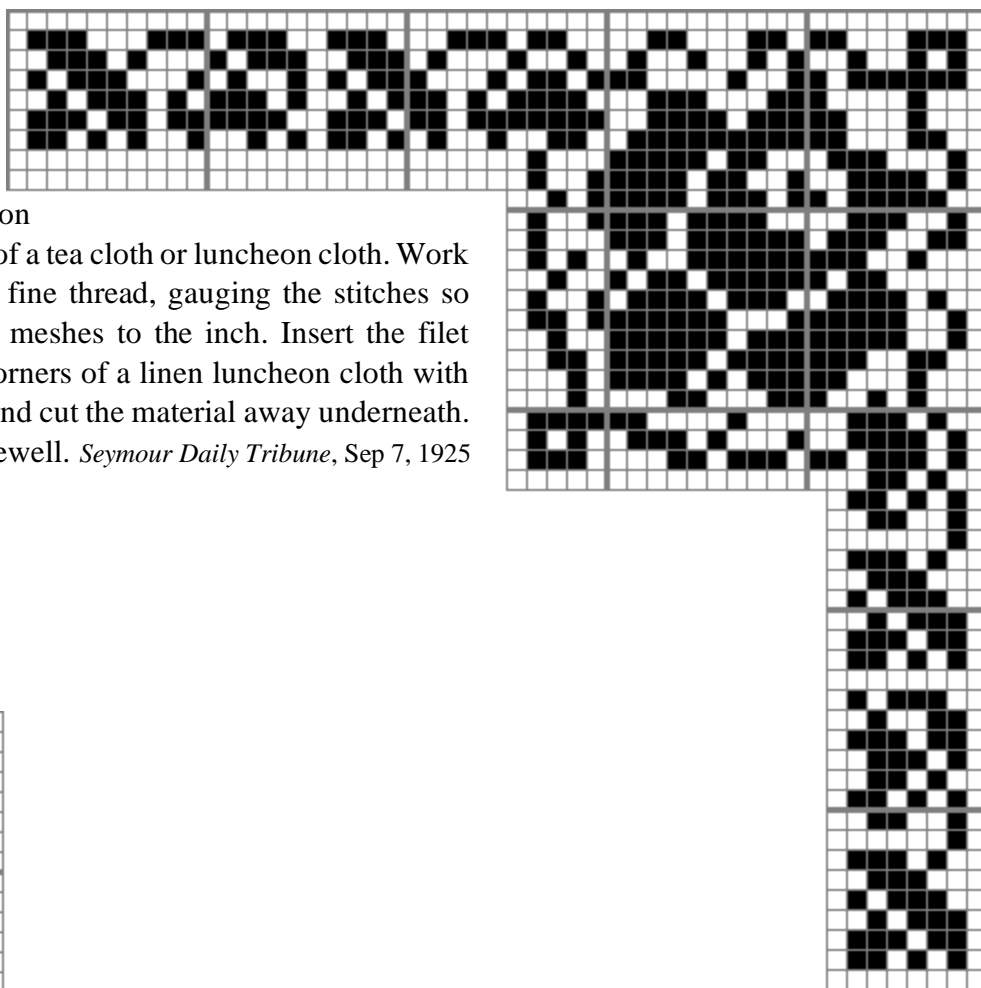


## Filet Corner

This rather unusual corner will make a most attractive decoration

for the four corners of a tea cloth or luncheon cloth. Work up the pattern with fine thread, gauging the stitches so that there are eight meshes to the inch. Insert the filet pieces in the four corners of a linen luncheon cloth with a buttonhole stitch and cut the material away underneath.

Alice Urquhart Fewell. *Seymour Daily Tribune*, Sep 7, 1925



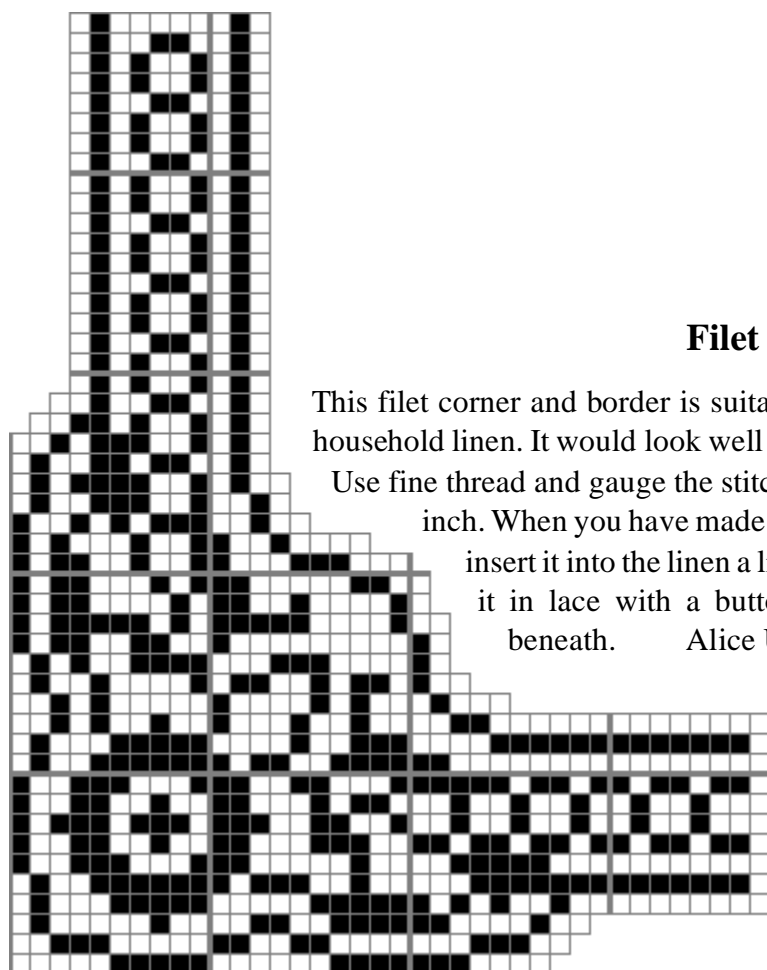
## Filet Corner

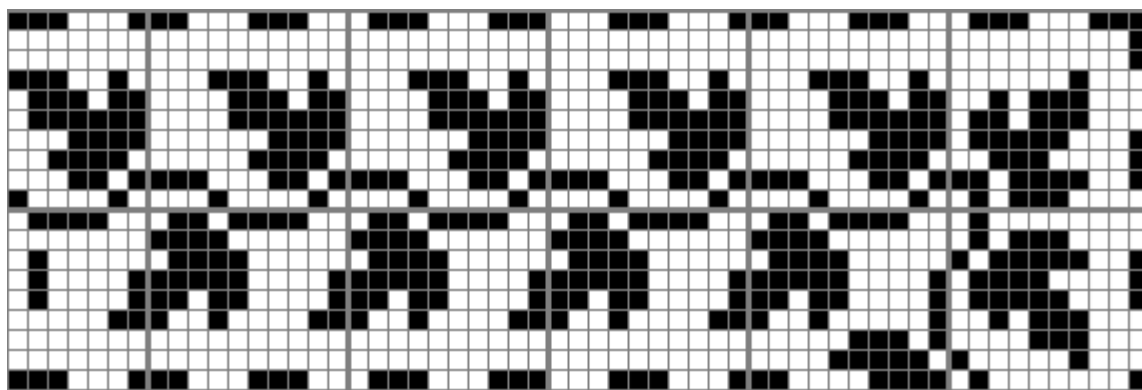
This filet corner and border is suitable to be inserted in various pieces of household linen. It would look well in a tray cover, bureau scarf or runner.

Use fine thread and gauge the stitches so that there are six meshes to the inch. When you have made the four corners and connecting border insert it into the linen a little way from the outside edge, sewing it in lace with a buttonhole stitch. Cut the material away beneath.

Alice Urquhart Fewell

*Seymour Daily Tribune*, March 3, 1925

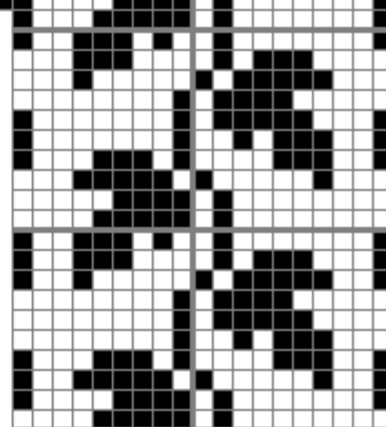




### Filet Design for a Curtain

This attractive filet border shown here is to be inserted in the front and bottom edges of scrim curtains. Work up the pattern so there will be twelve meshes to the inch. The corner is shown here, and the pattern may be continued on from this as far as necessary to fit the curtain. The insertion is put just back of the hem on the curtain. The hem should be about two inches wide.

Alice Urquhart Fewell. *Seymour Daily Tribune*, January 8, 1923

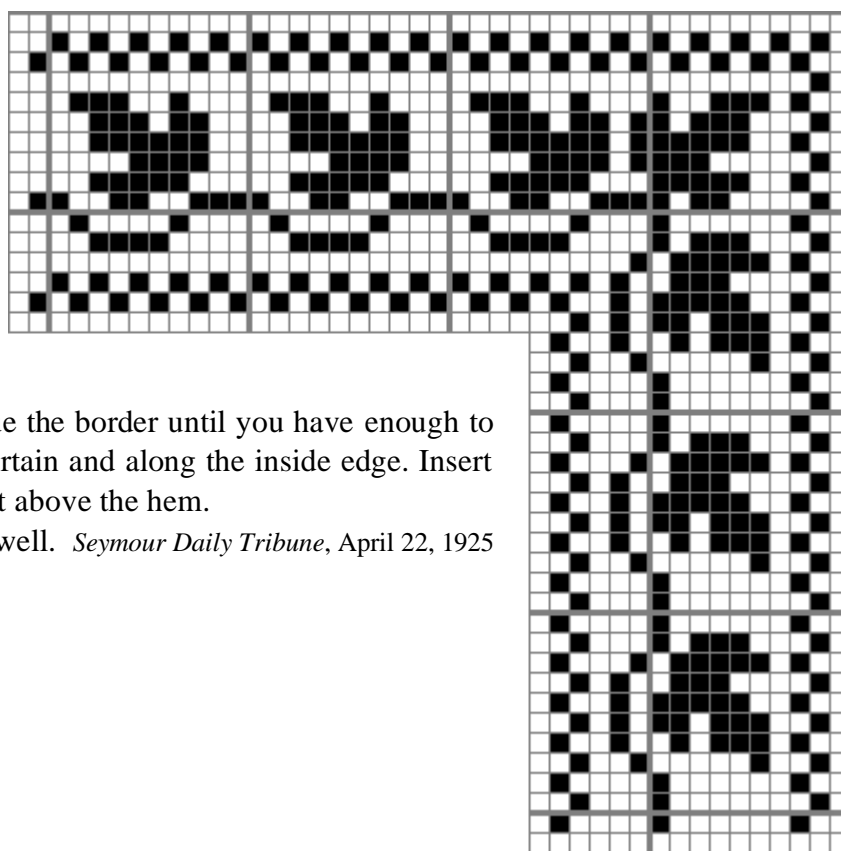


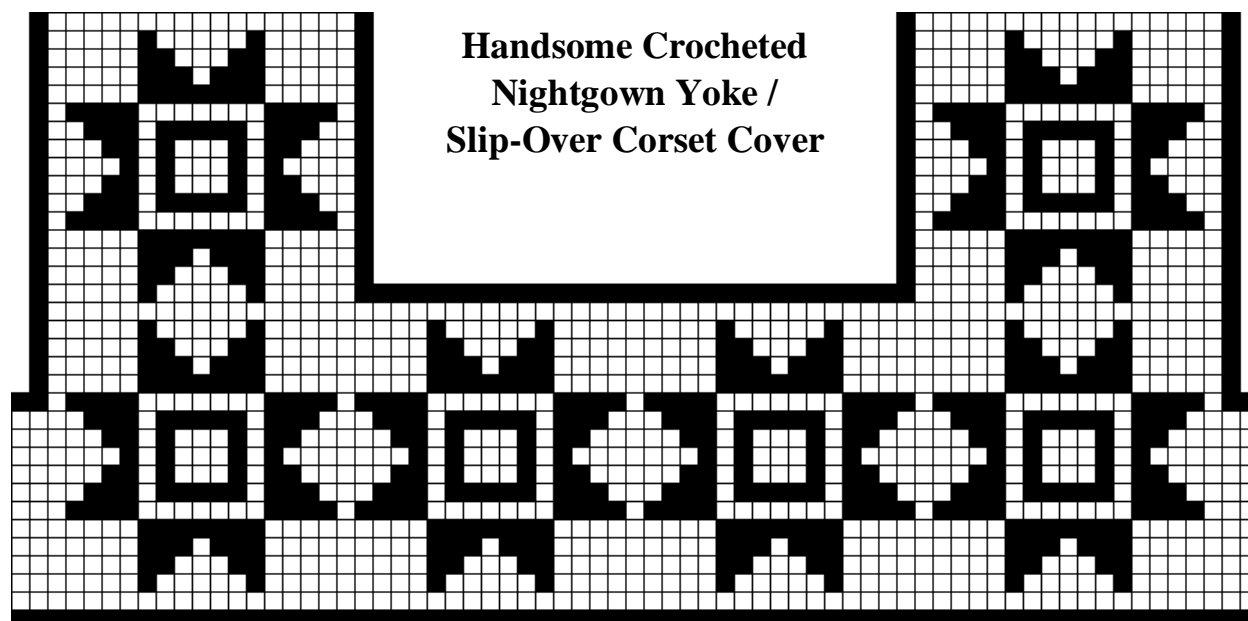
### Filet Design for a Curtain

This attractive filet corner of ivy leaves is to be inserted above the hems in a pair of scrim curtains. Use white or ecru thread and gauge the stitches so that there are six meshes to the inch.

Make the corner and continue the border until you have enough to go across the bottom of the curtain and along the inside edge. Insert the filet border in the scrim just above the hem.

Alice Urquhart Fewell. *Seymour Daily Tribune*, April 22, 1925





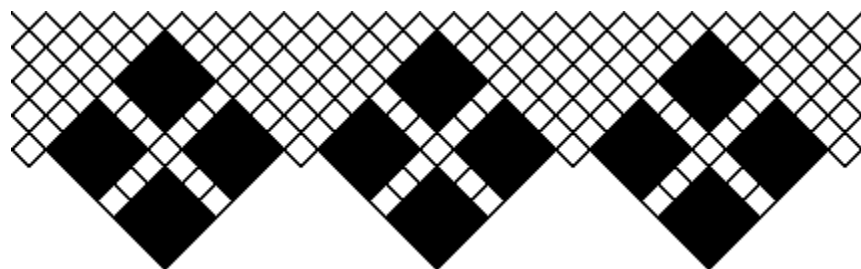
During the long summer days while sitting on the veranda on a warm, sunny afternoon, you'll find that working this crochet slip-over corset cover will afford you a great deal of genuine pleasure. The design is new and when finished the garment will make a pleasing addition to your wardrobe.

As a present this piece is sure to meet with a lavish and sincere appreciation on the part of the recipient. The delicacy that the hand-work imparts to the garment cannot be equaled in the usual slip-over corset cover yokes one generally see in the shops.

For those who love fine undergarments and who take pleasure in creating artistic work, I heartily recommend this pattern - it is neither difficult nor tiresome and will progress very rapidly.

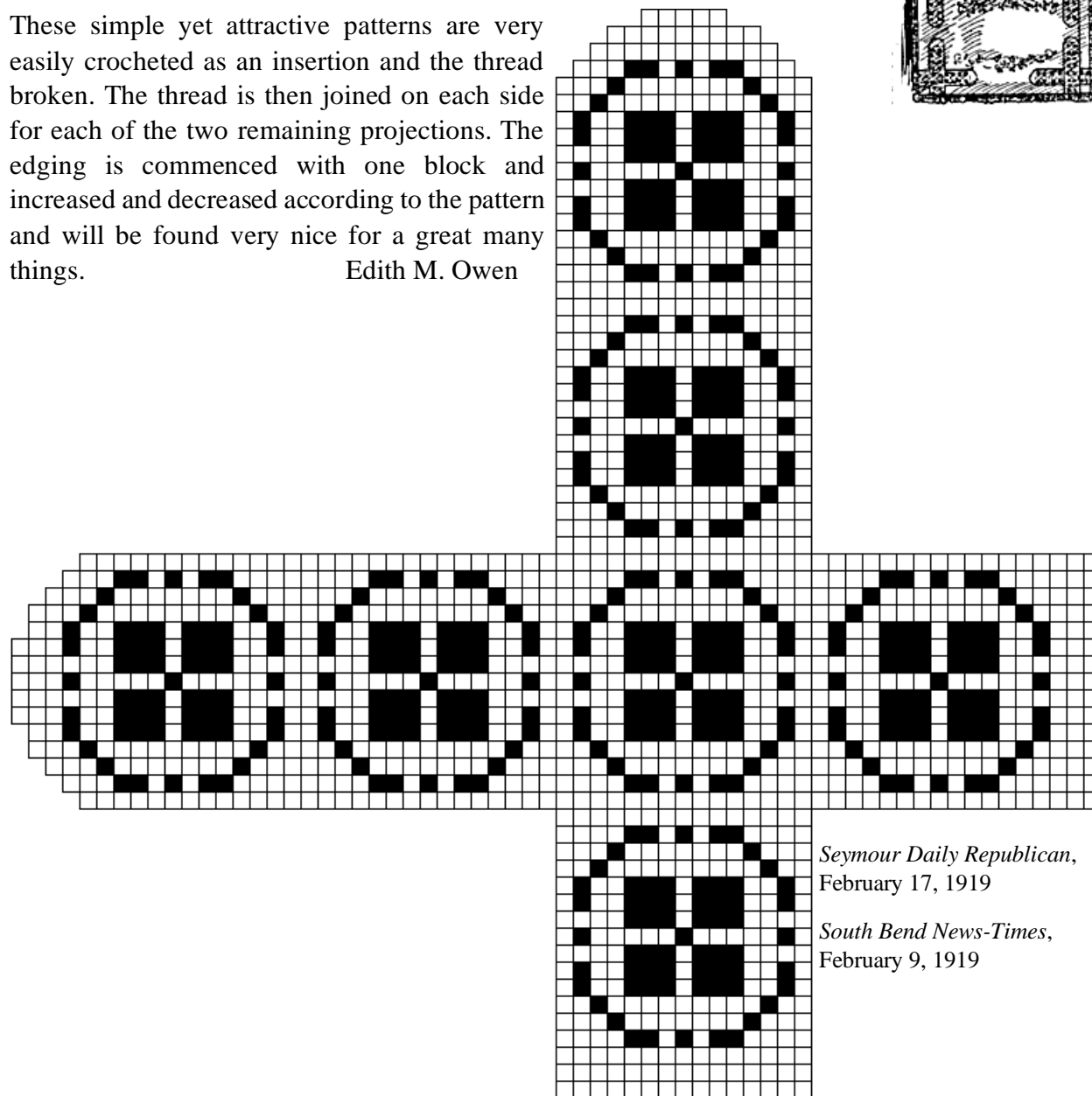
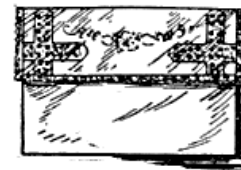
Katherine Krochet; *Omaha Daily Bee*, August 1, 1915; *Dubuque Times Journal*, July 12 & November 28, 1915

### Insert and Edging for Boudoir Set



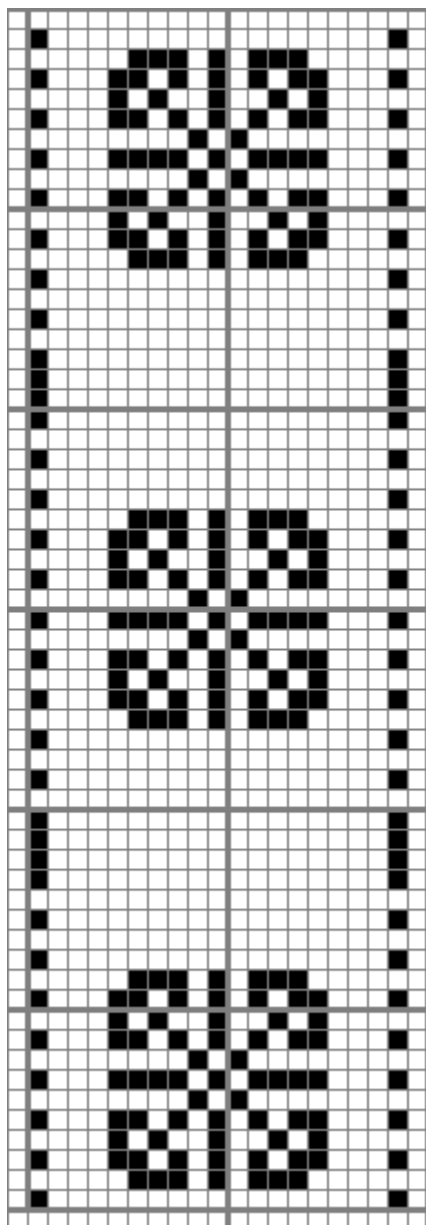
These simple yet attractive patterns are very easily crocheted as an insertion and the thread broken. The thread is then joined on each side for each of the two remaining projections. The edging is commenced with one block and increased and decreased according to the pattern and will be found very nice for a great many things.

Edith M. Owen



*Seymour Daily Republican,*  
February 17, 1919

*South Bend News-Times,*  
February 9, 1919



**Insertion and Edge;  
Corner of Corner of Edging (Requested);  
Corner of Edging (Requested)**

**Insertion and Edge**

These block patterns of insertion and edging were requested by a reader. It is very pretty and useful for many things is from two to four inches wide according to the size of the crochet cotton used. Edith M. Owen, *Portsmouth Times*, June 27, 1920

**Corner of Insertion (Requested)**

The corner design of this insertion recently given has been requested. It is very pretty and useful. The width and size depending on the size of thread and hook. Edith M. Owen  
*Portsmouth Times*, August 29, 1920

**Corner of Edging (Requested)**

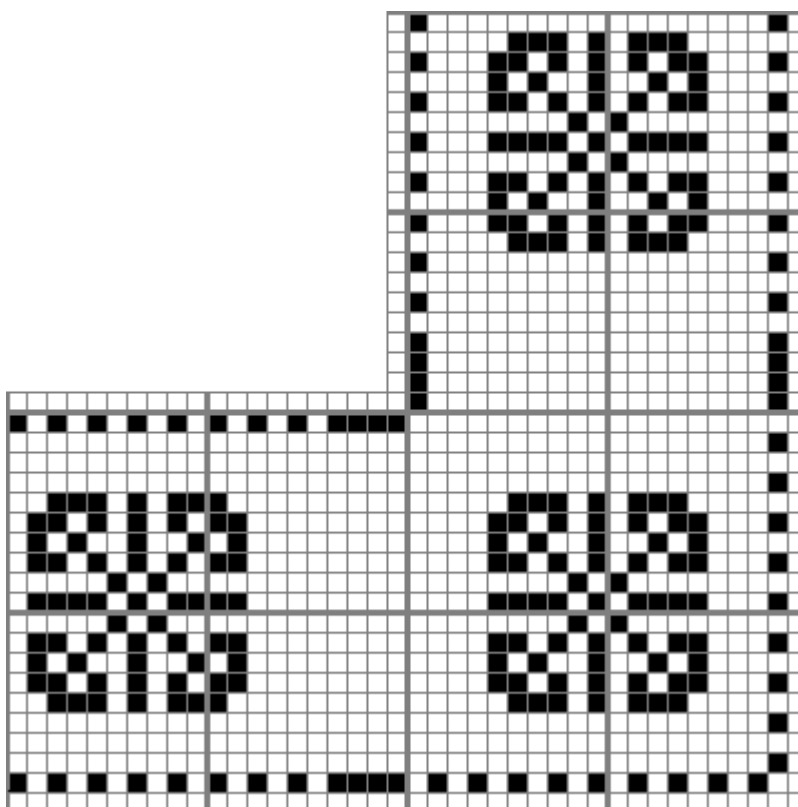
The corner design of this edging recently given has been requested. It will be found to be very useful on many things and equally attractive.

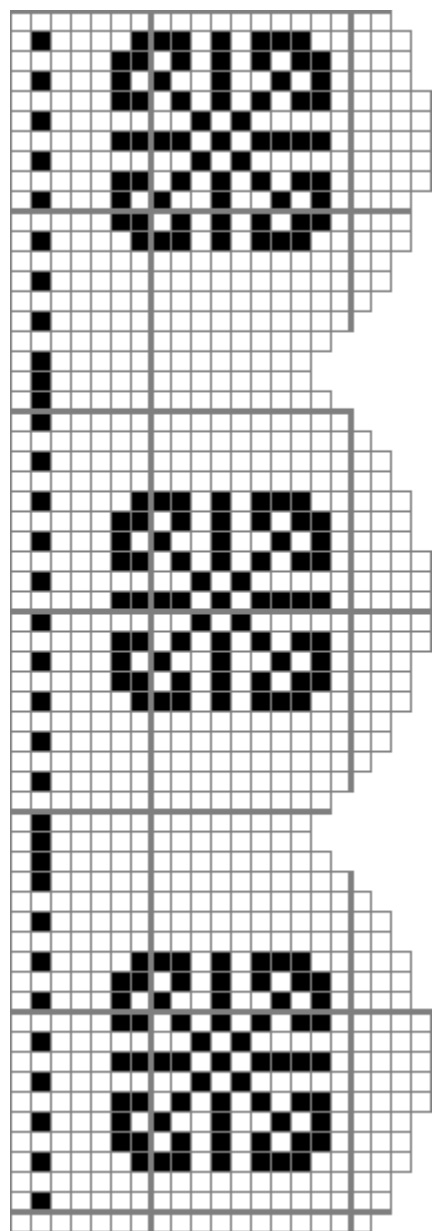
Edith M. Owen

*Portsmouth Times*, August 22, 1920

**Insertion [↑]**

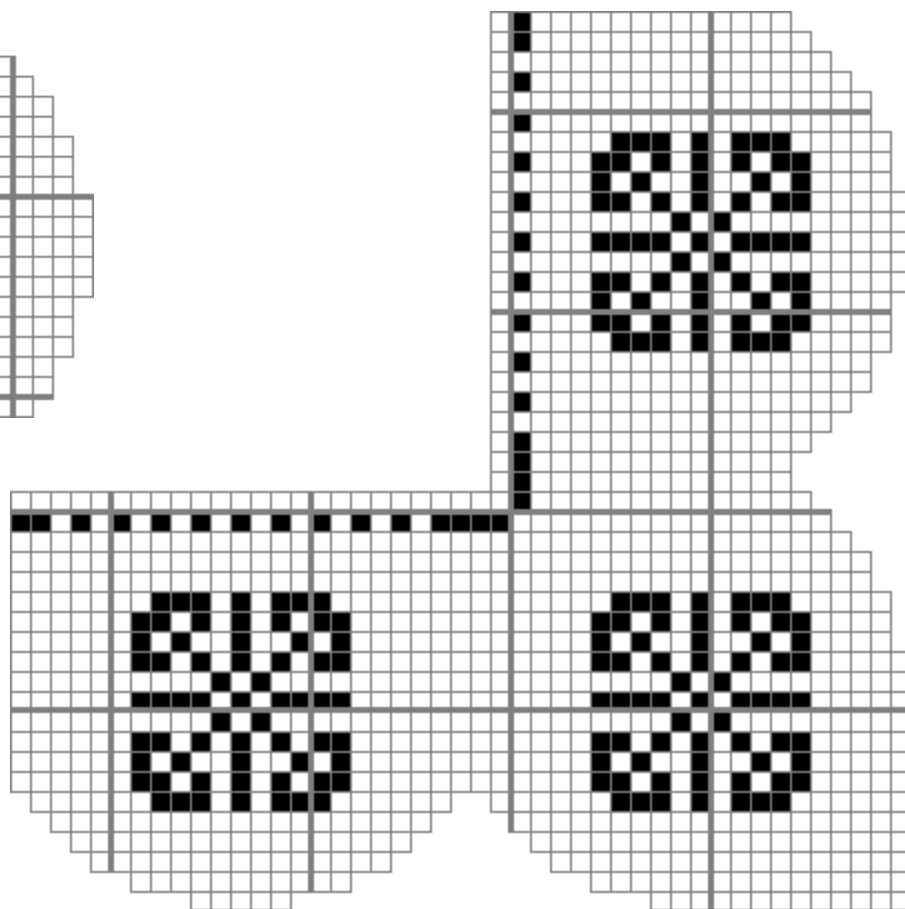
**Corner of Insertion [→]**

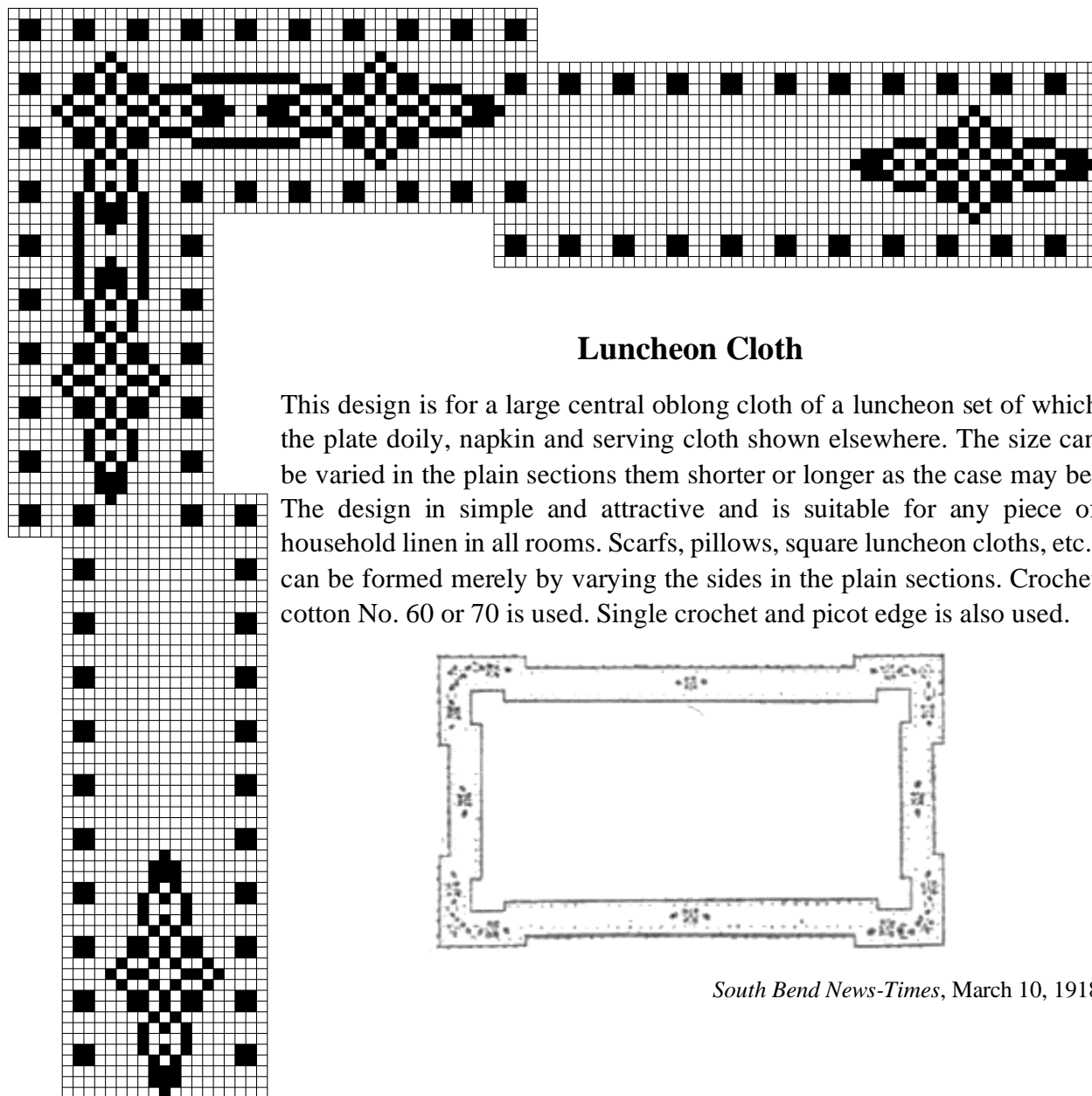




[←] Edging

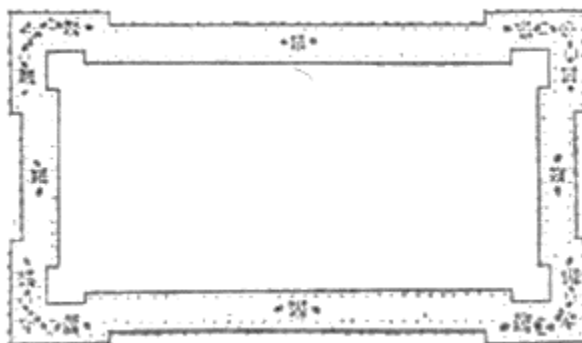
Corner of Edging [↓]





### Luncheon Cloth

This design is for a large central oblong cloth of a luncheon set of which the plate doily, napkin and serving cloth shown elsewhere. The size can be varied in the plain sections them shorter or longer as the case may be. The design is simple and attractive and is suitable for any piece of household linen in all rooms. Scarfs, pillows, square luncheon cloths, etc., can be formed merely by varying the sides in the plain sections. Crochet cotton No. 60 or 70 is used. Single crochet and picot edge is also used.



*South Bend News-Times*, March 10, 1918



## Potted Trees for Filet Insertion

The quaint little trees in filet crochet may be used in horizontal or perpendicular rows. As illustrated in this curtain corner. To make perfect squares for separate motifs. Increase the spaces on each side before making the corner blocks.

The quaint little trees, all in a row, that are in the insertion shown today, match a filet edging. While each may be used separately and is complete in itself, still, together they form a perfect whole. The design tickles one's fancy. It is amusing and fascinating. There are many ways in which it can be successfully used. The regulation style is to use a row of insertion above the lace, but there are unusual ways also.

The trees can be used as motifs instead of insertion. For instance, one inset in a towel a little above the edge (finished with the lace) and in the center of the width, gives just a suggestion of added trimming. It also strikes a note of harmony that is as pleasing as it is decorative. Or, instead of one motif only, three or five of the small filet trees may be used, one in the center, as mentioned, and the others at equal distances apart.

### On Table Covers

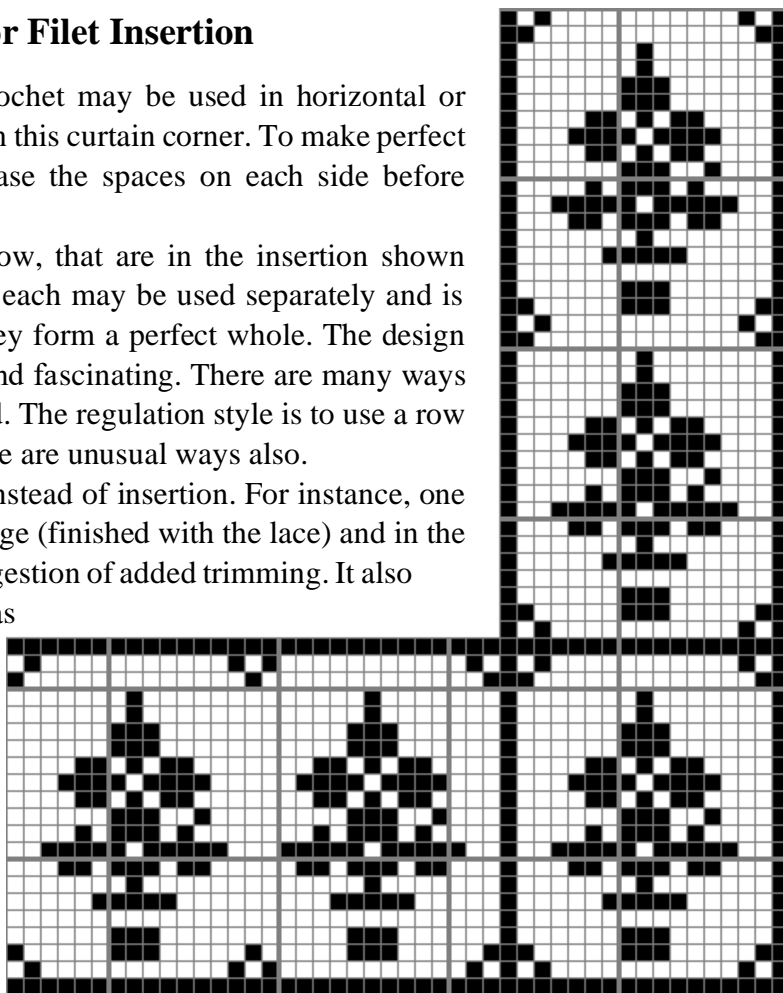
On table runners, dresser scarfs, etc., this same idea can be carried out. In square centerpieces the insertion should be used along every side. Separate motifs may be inset in corners of covers. The trees should stand in the same position as in the insertion below. Two motifs may be used, one on each side of the corner, or there may be two on each side. The motifs may have narrow strips of the linen left between them, so that the trimming forms a larger, divided ornament.

### Adapting the Design

When the insertion is used with the lace in curtains remember to have the trees all pointing toward the top and standing erect and prim in their little tubs. To make the pattern in this way begin to crochet from the lowest edge, making the tub first and then the tree and continue to make the tubs and trees perpendicular. Edging for towels and flat work should be worked just the other way -- that is, crossways of the design, so that the tubs will all stand along one lengthwise edge and all the tops of the trees be in line along the other, forming a horizontal row instead of a perpendicular one. The lower corner of the curtain may have a perpendicular motif inserted at equal distance from each row of insertion.

### How to Insert Motifs

For the benefit of the novice who has never inserted motifs, let me suggest the easiest method. Pin the finished motif in the correct place and position on the goods. Baste each edge of the crochet



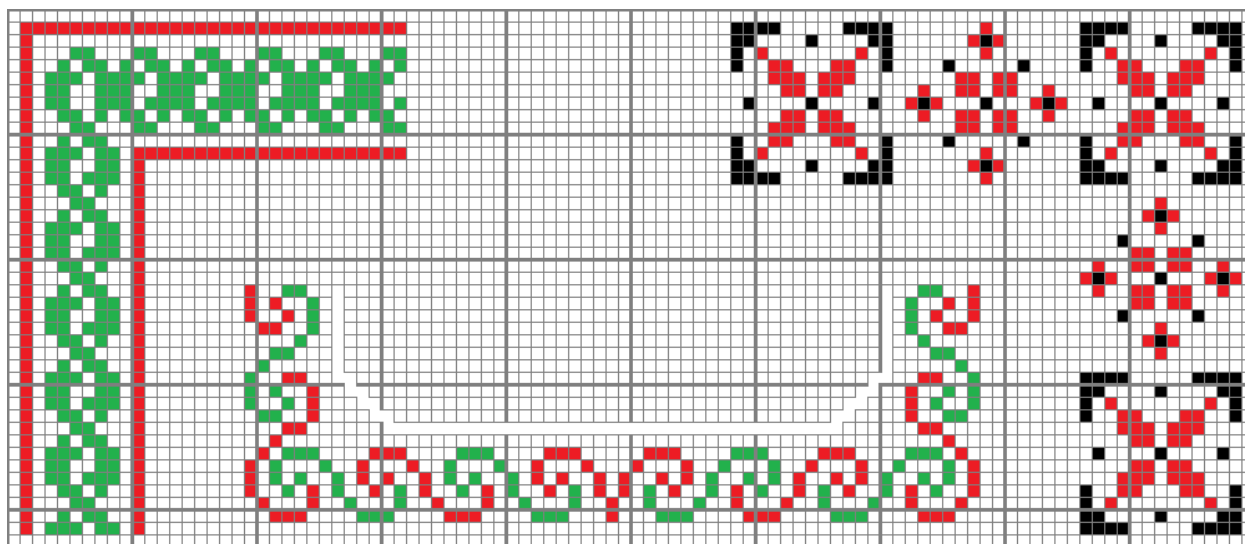
along a thread in the weave, thus insuring its being straight. The motif should lie smooth and flat without cupping or being actually stretched. Buttonhole along the edges with small stitches. Turn the goods and cut close to the buttonholing. Whip the edges but do not turn them. This makes a flat secure finish that does no show.

It is wise to finish the edges of each motif with a double row of crochet in single stitch. This not only strengthens the edges, but prevents the squares from stretching. This same finish is advisable for the edges of the insertion. The design may be done in a color contrasting with the goods.

Lydia Le Baron Walker (columnist); Mary Evangeline Walker (illustrator).

*Evening Star*, January 16, 1925

### Art Collars and Cuffs



These dainty bits of artistic needlework are made out of canvas-scrim, or coarse linen. They are made in a wide turn-over band for the neck, like the protective collar, with turn-over cuffs to match. A strip for the front of a shirtwaist and a belt make a pretty set for a Christmas gift. These strips are worked in cross-stitch designs. For a 13 ½ inch collar cut the scrim (either white or ecru) 14 ½ inches long and 2 ¾ inches wide. Count 26 thread for hem on ends, and length, draw a thread and hemstitch all around. Then in two colors work a pretty design. The same plan is carried out for the cuffs. With this I send some designs which I have made.

Le Grand Dame. *Boston Sunday Globe*, January 3, 1904

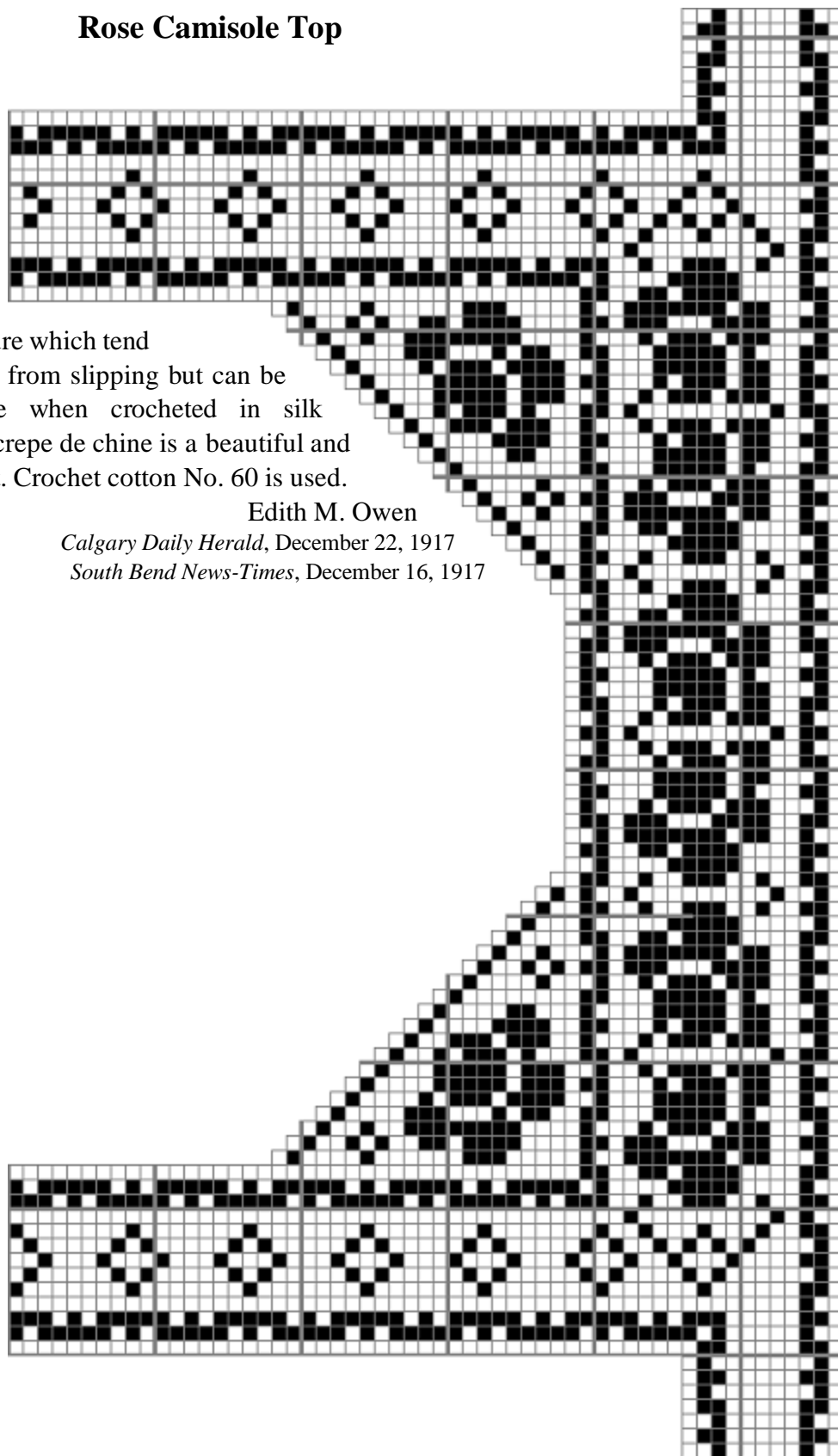
## Rose Camisole Top

This attractive and charming design is for the top of a camisole which is so popular just at present. The corner insets are a new feature which tend to prevent the straps from slipping but can be omitted. This yoke when crocheted in silk combined with rose crepe de chine is a beautiful and dainty Christmas gift. Crochet cotton No. 60 is used.

Edith M. Owen

*Calgary Daily Herald*, December 22, 1917

*South Bend News-Times*, December 16, 1917



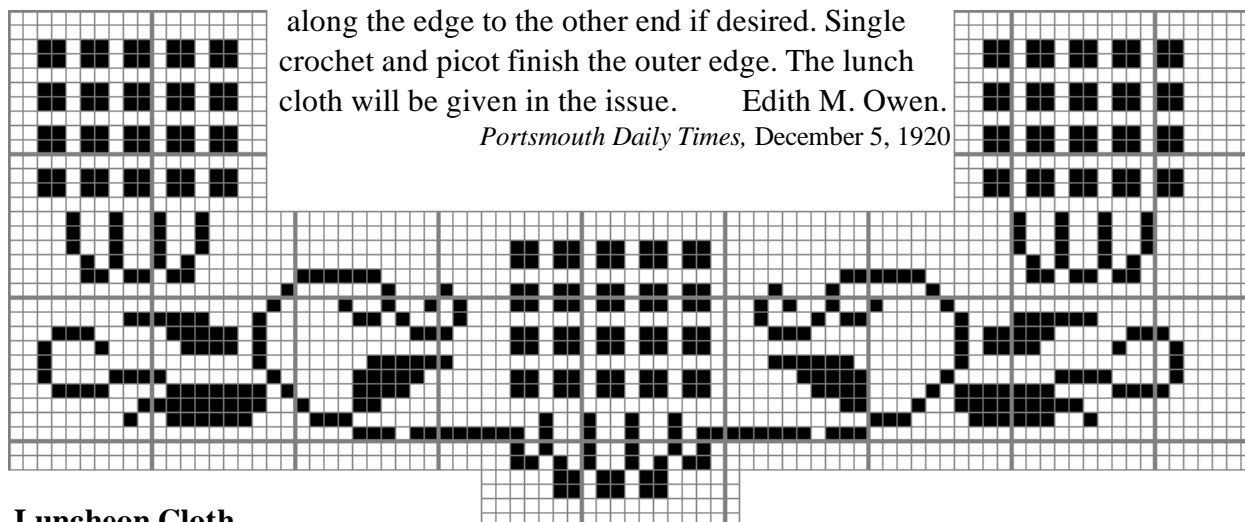
## Luncheon Set

### Filet Scarf

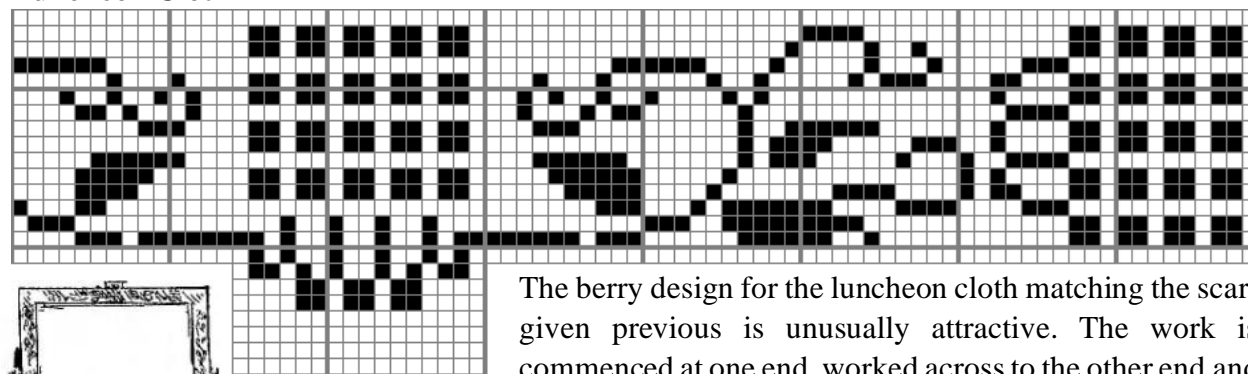
For the dining room this unusual design in berries is very unique. The crocheting is commended at the lowest edge and worked by in the manner of a yoke. The plain edge can be continued

along the edge to the other end if desired. Single crochet and picot finish the outer edge. The lunch cloth will be given in the issue. Edith M. Owen.

*Portsmouth Daily Times*, December 5, 1920



### Luncheon Cloth

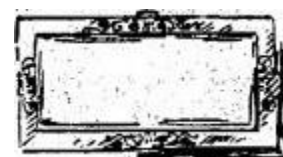
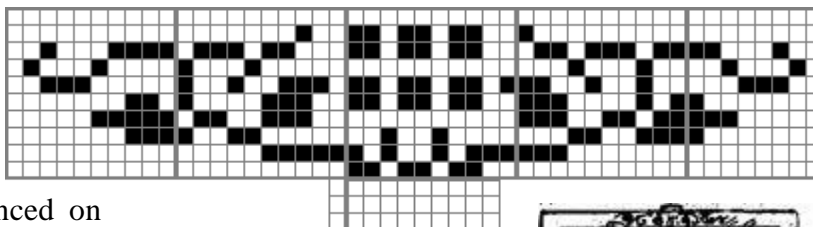


The berry design for the luncheon cloth matching the scarf given previous is unusually attractive. The work is commenced at one end, worked across to the other end and thread broken. Then the work is commenced again for the second side and so on until all sides are completed. The size of the cloth can be carried by making the plain part of the length desired. Crochet cotton No. 50 is used.

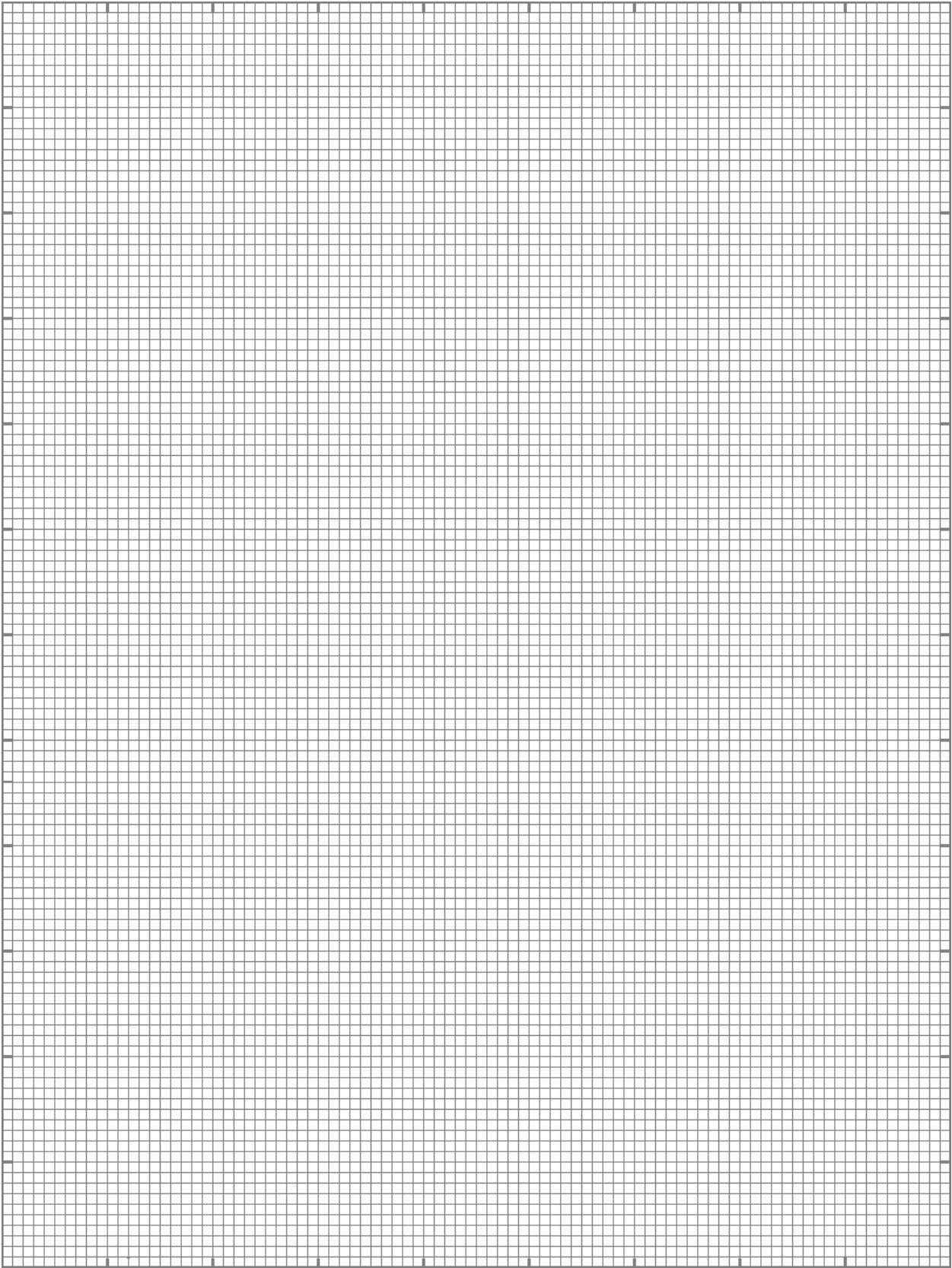
Edith M. Owen. *Greensboro Daily News*, December 12, 1920; *Portsmouth Daily Times*, December 12, 1920

### Service and Place Cloths

The service & place cloths complete the set of the berry design. It is done in the same manner as the lunch cloth given last week. The work is commenced on side and worked across and the thread broken. It is then started in position and the second side is made. The short side has just the center motif of berry, one leaf and one scroll, the last leaf and scroll being omitted. Crochet Cotton No 50 is used.



Edith M. Owen. *Greensboro Daily News*, December 19, 1920; *Portsmouth Daily Times*, December 19, 1920



### **Corners**

**Some patterns may include matching bands or medallions**

**Beautiful Cross-Stitch Designs for Sofa Pillows, Collars, Table Covers etc.**

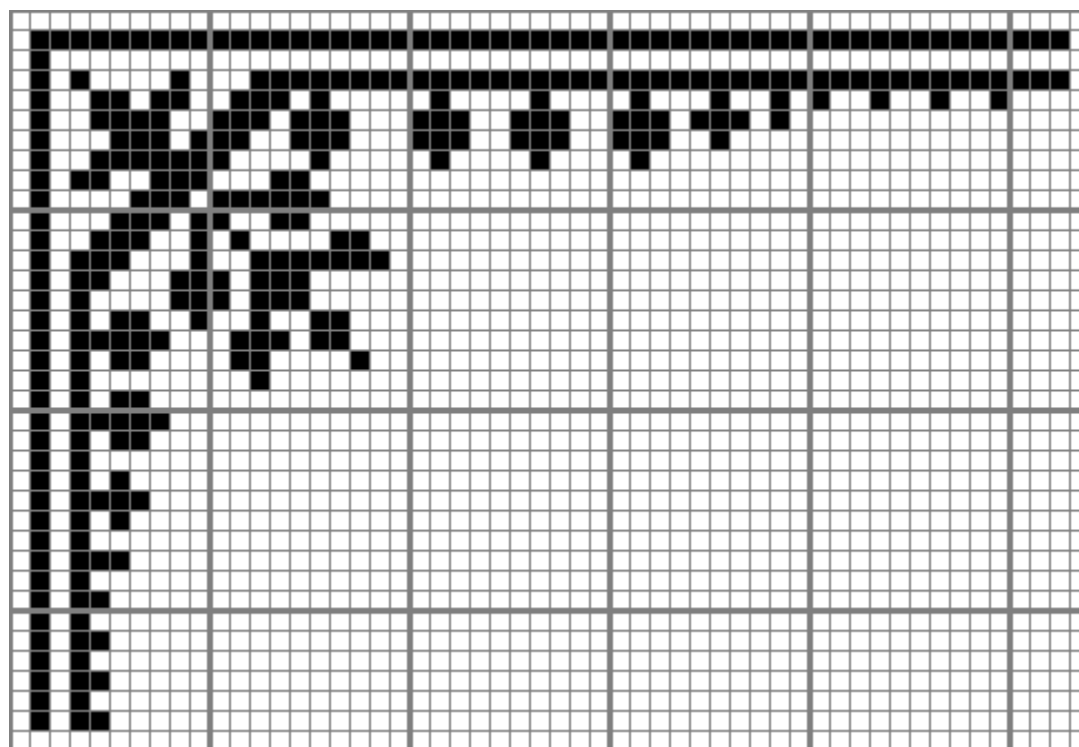
[b]

Dear Globe Sisters:

Seeing several requests for patterns of cross stitch, I send a few, hoping they are what is wanted. I have some more and shall be very happy to send them. I enjoy this delightful column, some of the letters appeal so strongly to me, and have often felt tempted to write, but felt there were so many more able writers, so held back, a silent admirer of this wonderful department. But it does not seem fair to receive so much without helping when we can, especially when the editor is so kind and patient, and invited all to help. That he has the grateful thanks of hundreds of busy workers is undoubted, and although I have been a housekeeper for many years, and have brought up a family of three, I am always learning something from the *Globe*, as I am sure is the case with all the readers. It is the greatest educator I have ever read.

Patience. *Boston Sunday Globe*, January 31, 1904

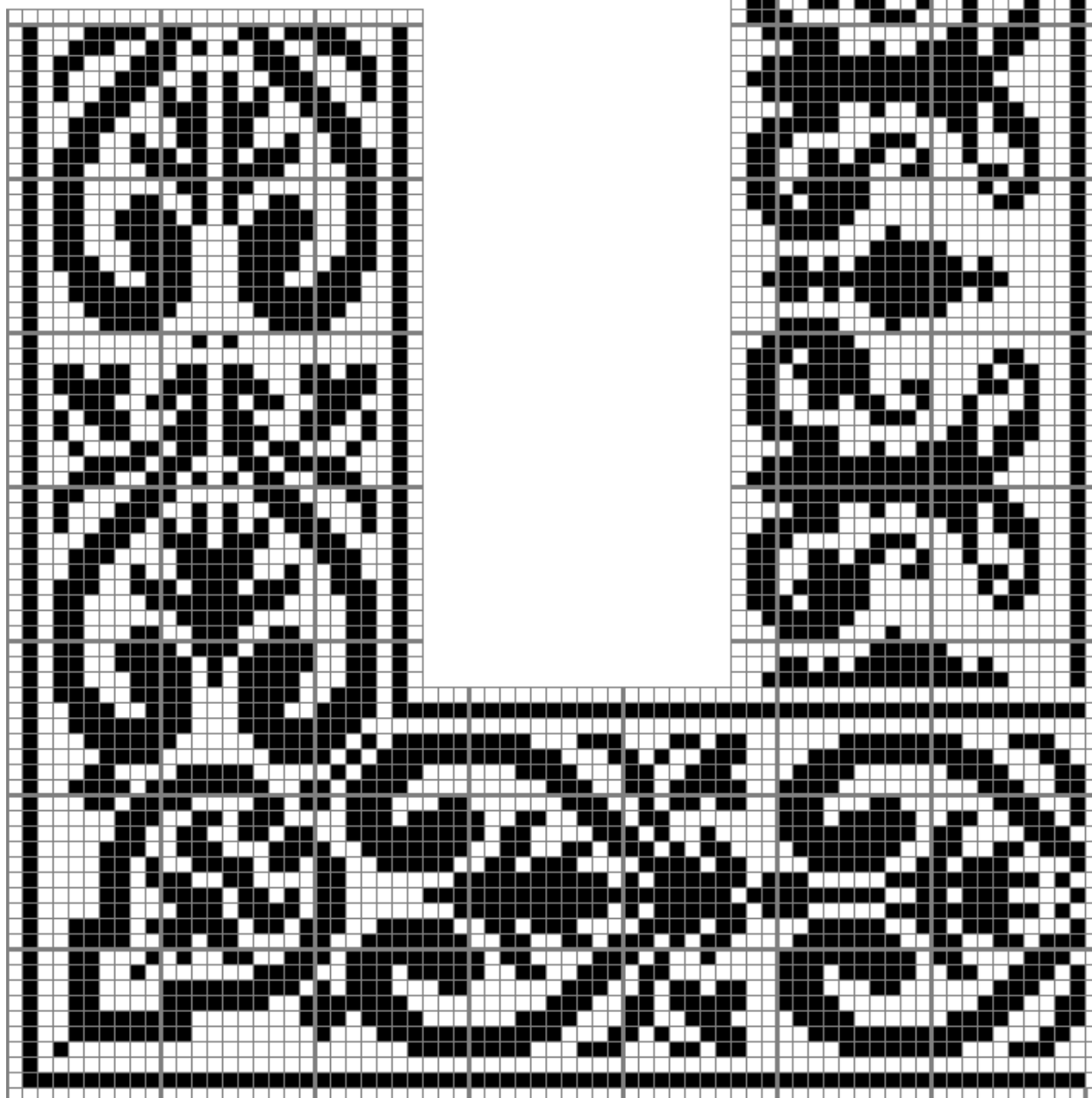
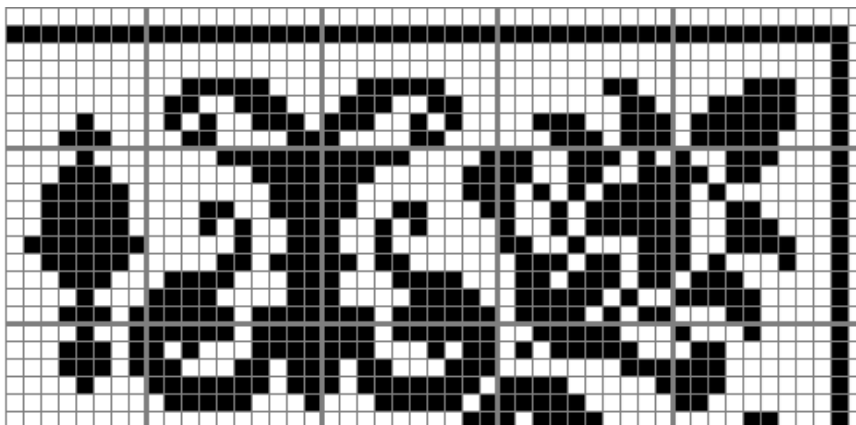
[d]



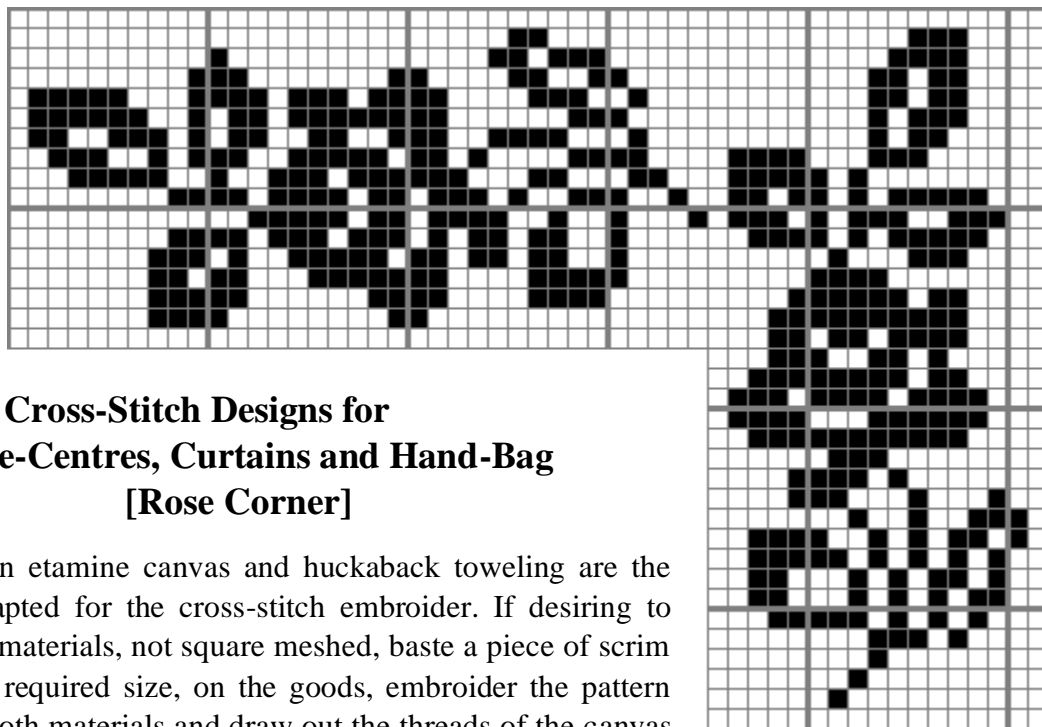
## Cross Stitch Designs

Lawrence – Am sending some designs in borders for you. Should they not be wide enough for your table your table cover lit me know and I will try again.

La Grande Dame  
*Boston Sunday Globe*,  
June 26, 1904







**Cross-Stitch Designs for  
Table-Centres, Curtains and Hand-Bag  
[Rose Corner]**

Scrim, linen etamine canvas and huckaback toweling are the fabric best adapted for the cross-stitch embroider. If desiring to decorate other materials, not square meshed, baste a piece of scrim or canvas, the required size, on the goods, embroider the pattern right through both materials and draw out the threads of the canvas when done.

The two larger designs here given would be admirably suited for curtains, table-centres, bureau-scarfs or towels.

For working, use a blunt needle and silk or mercerized cotton in color or colors to harmonize with the general tone of the room.

[No designer identified], *Philadelphia Inquirer*, November 27, 1909

## Cross-Stich Embroidery is Pretty and Rapidly Worked

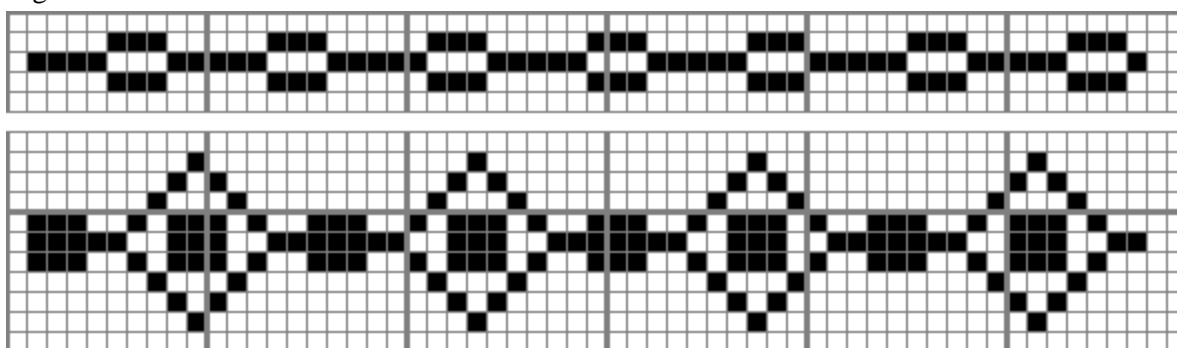
### It is Featured on Many of the Season's Most Charming Frocks, Wraps and Blouses

By Mona Mullen

To enumerate the uses of cross-stitch embroidery would require more time and space than can be given to the subject here. In its simplest form, cross-stitch is a trimming within itself and unless a definite pattern is to be developed, it is possible almost to create a design as one goes along.

Just plain rows of cross-stitching makes a pretty trimming, especially when different colors are introduced in the execution of the stitch. In more elaborate patterns it is, of course, proportionally more attractive. The design pictured furnishes designs for cross-stitch embroidery, not only for ladies' frocks, wraps and blouses, but for children's clothing, hats, belts and various accessories of the toilette.

In the pattern there are eight yards each of the 1 ½ and ½ borders, in addition to eight 5-inch motifs. The crosses are small, thereby giving the work a solid effect when completed. The corner motifs are charming for pockets, corners of panels, bags, etc. They may also be effectively used on runners, the ½-inch border being added at the sides for more attractive result. The colors in which the motifs and corner are worked



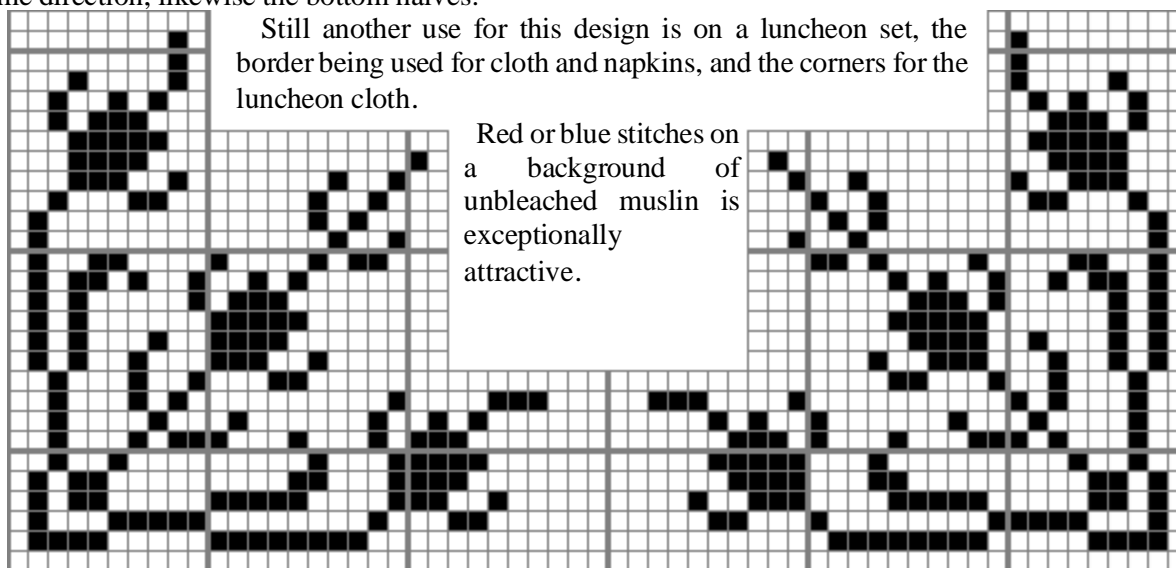
depends, of course, upon the background and the purpose which they are to serve.

Getting entirely away from wearing apparel, this design may be used for a runner for the living room, with a cushion to match. Black satin or fine quality sateen would make a smart background, with the stitch green, yellow and Delft blue.

Cross-stitching has three forms, the half-cross-stitch, the whole cross-stitch and the double cross-stitch. The whole stitch forms a perfect square. The crossings must be uniform, the top halves all slanting in the same direction, likewise the bottom halves.

Still another use for this design is on a luncheon set, the border being used for cloth and napkins, and the corners for the luncheon cloth.

Red or blue stitches on a background of unbleached muslin is exceptionally attractive.



*Cedar Rapids Republican*, March 14, 1923; *Goldsboro News*, March 9, 1923

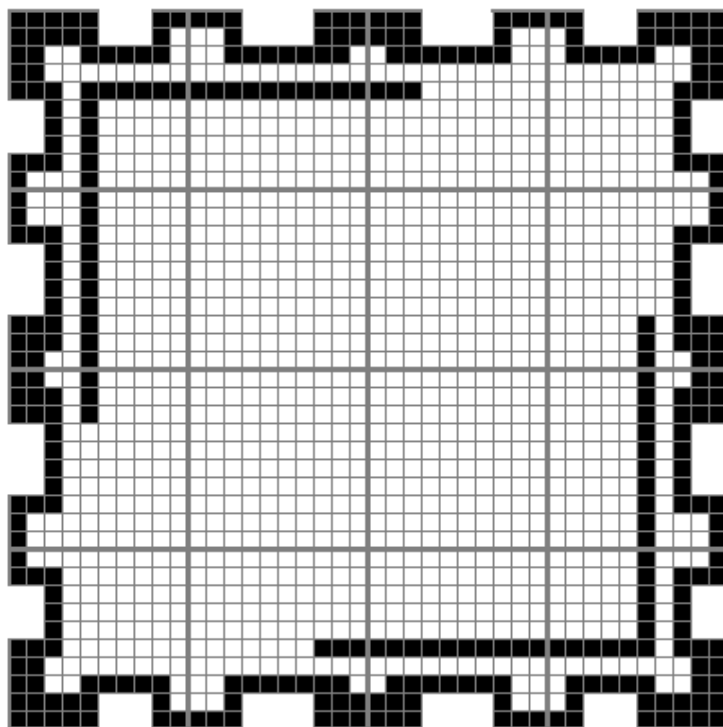
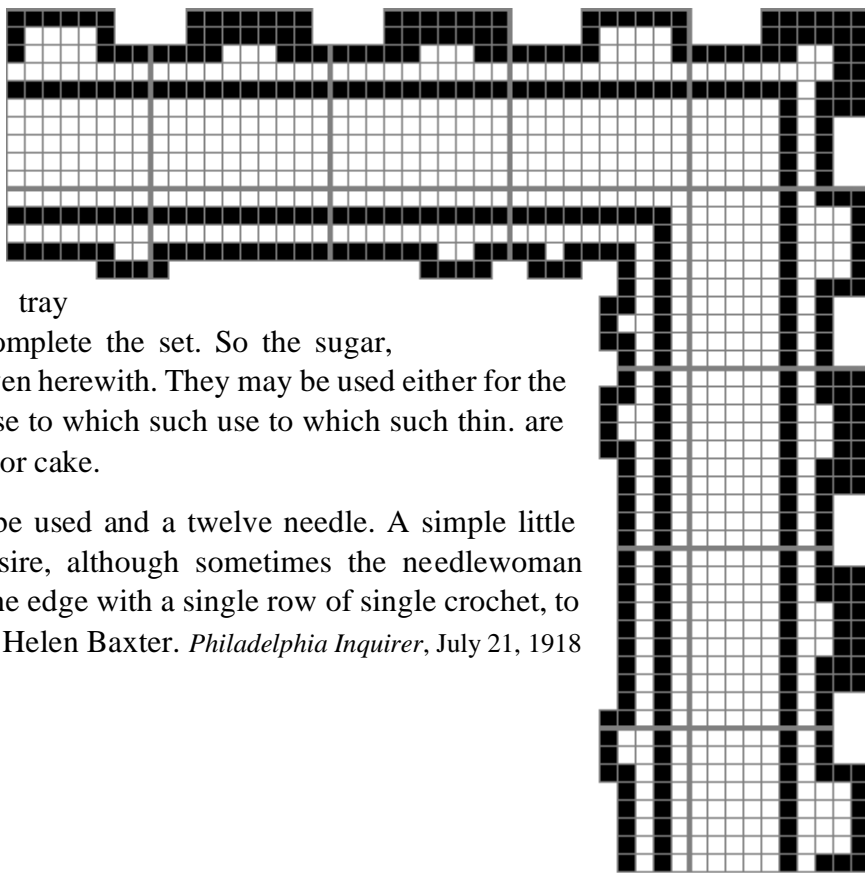
## Decorative Tray Covers

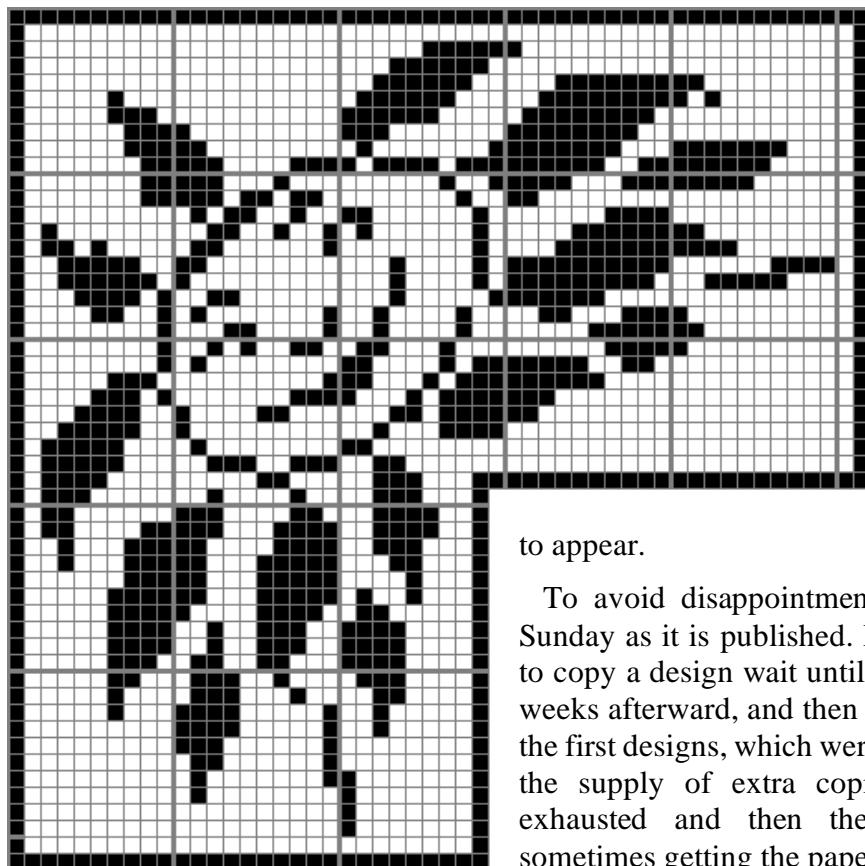
The bread tray cover design published some time ago met with such a cordial reception that here has been

quite a demand for other tray

covers to match, so as to complete the set. So the sugar, cream and cake covers are given herewith. They may be used either for the tray itself, or for the newer use to which such use to which such thin. are put, to cover the cream sugar or cake.

Fifty or finer thread should be used and a twelve needle. A simple little edging may be added if desire, although sometimes the needlewoman crochets all the way around the edge with a single row of single crochet, to give firmness to the lace. Helen Baxter. *Philadelphia Inquirer*, July 21, 1918





## Fairy Tale Crib Cover. Sun Corner

The designs published today are part of a series for a crib cover for a child's bed. It will take about six issues to publish the design for the entire spread, but they will be published consecutively, so that there may be no danger of the needlewoman become confused as to on what weeks the designs are

to appear.

To avoid disappointment please cut the design each Sunday as it is published. Invariably women who intend to copy a design wait until the series is finished, or even weeks afterward, and then writing in for the series or for the first designs, which were published months ago. Often the supply of extra copies of the design has been exhausted and then there is disappointment. One sometimes getting the paper for a week or two, but surely

anyone who is interested does not miss it for months. So the best plan is cut the designs as they are printed – then you are sure of them. After you cut the designs paste them on muslin so they will stand the strain to which they are bound to be subjected. They may be rolled or folded and yet remain legible.

The entire design will consist of four different designs for the corners, two of which are given today and connected designs which will tell in pictures the fairy tale of the three pigs. Then there will be inserts to fit in the centre top and bottom, the remainder of the space being linen. It is a thing that will be beautiful when finished and in time become a family heirloom. If twenty thread is used and a ten needle the finished piece will be the correct size for a child's crib up to the eight-year-old size.

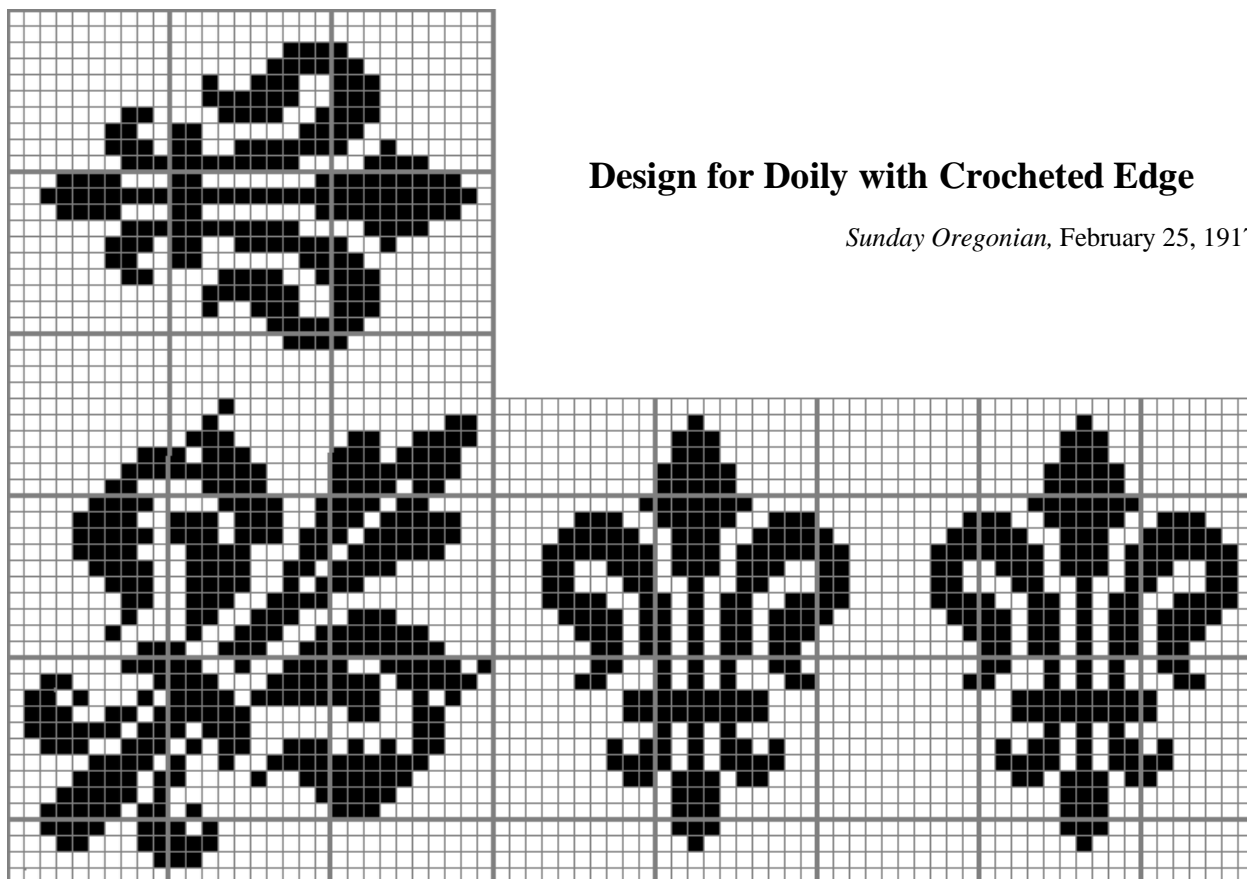
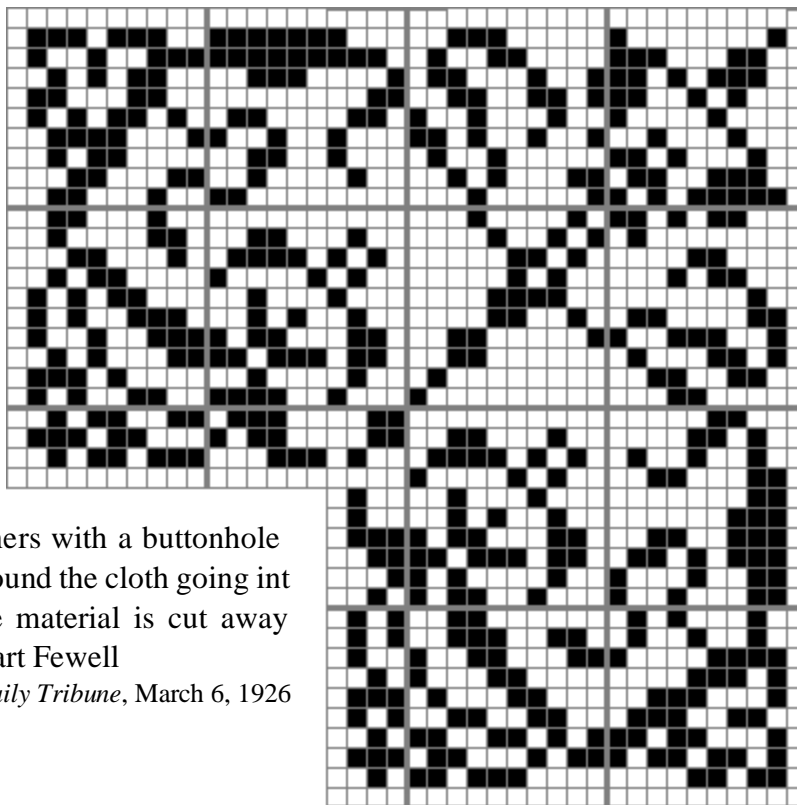
Helen Baxter (columnist) & Jean Weatherall McDowell (illustrator)

*Philadelphia Inquirer*, October 16, 1921

### Filet Design for a Tea Cloth

This rather unusual filet design decorates the four corners of a tea cloth. Make four corners like the pattern, using fine thread and gauging the stitches so there are eight meshes to the inch. Cut a linen tea cloth the size desired, and have it hemstitched on a machine close to the edge. Cut the material close to the hemstitching. Insert the four corners with a buttonhole stitch and then work a picot all around the cloth going into meshes of the hemstitching. The material is cut away beneath the corners. Alice Urquhart Fewell

*Seymour Daily Tribune*, March 6, 1926



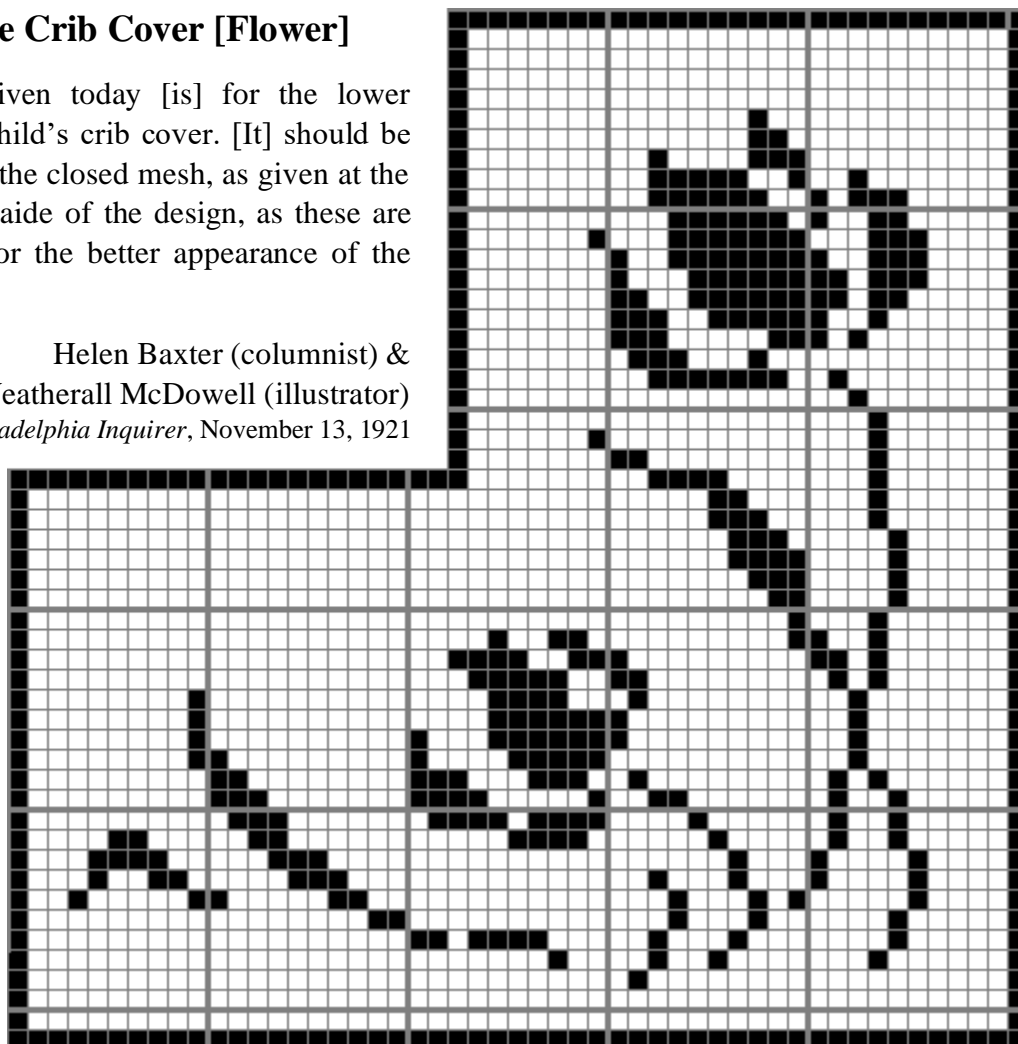
### Design for Doily with Crocheted Edge

*Sunday Oregonian*, February 25, 1917

### Fairy Tale Crib Cover [Flower]

The [design] given today [is] for the lower corners of the child's crib cover. [It] should be worked without the closed mesh, as given at the top and narrow aide of the design, as these are drawn merely for the better appearance of the drawing.

Helen Baxter (columnist) &  
Jean Weatherall McDowell (illustrator)  
*Philadelphia Inquirer*, November 13, 1921



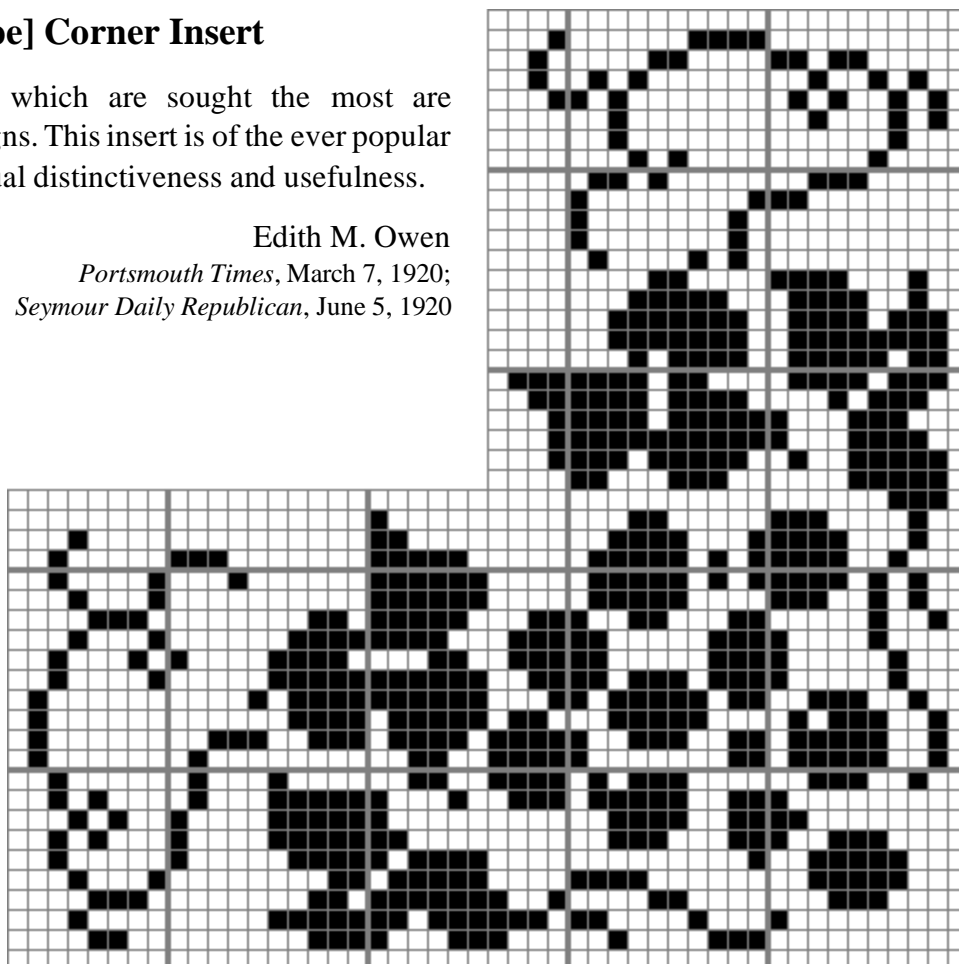
### [Grape] Corner Insert

Among the designs which are sought the most are attractive corner designs. This insert is of the ever popular grape design of unusual distinctiveness and usefulness.

Edith M. Owen

*Portsmouth Times*, March 7, 1920;

*Seymour Daily Republican*, June 5, 1920

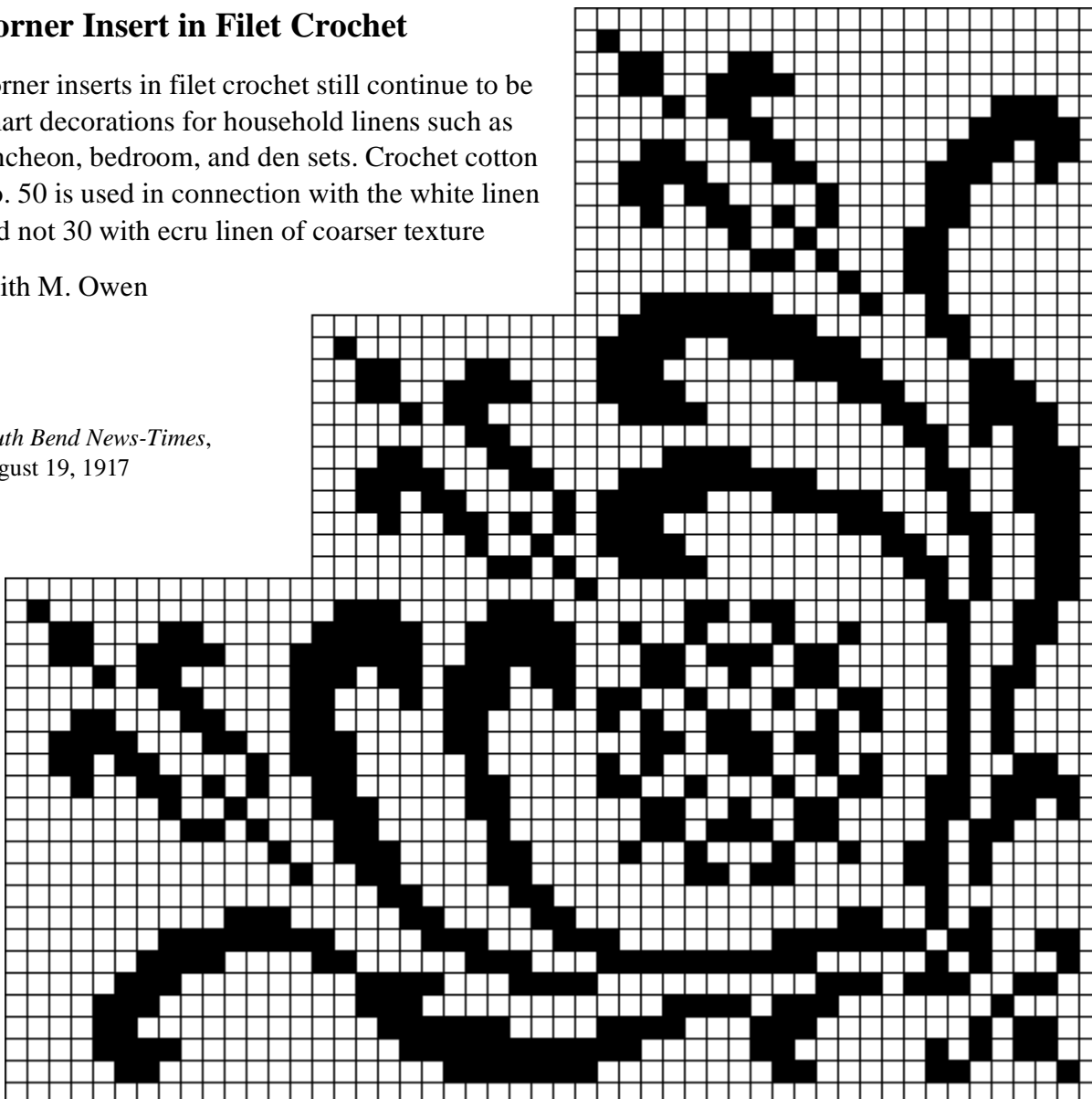


## Corner Insert in Filet Crochet

Corner inserts in filet crochet still continue to be smart decorations for household linens such as luncheon, bedroom, and den sets. Crochet cotton No. 50 is used in connection with the white linen and not 30 with ecru linen of coarser texture

Edith M. Owen

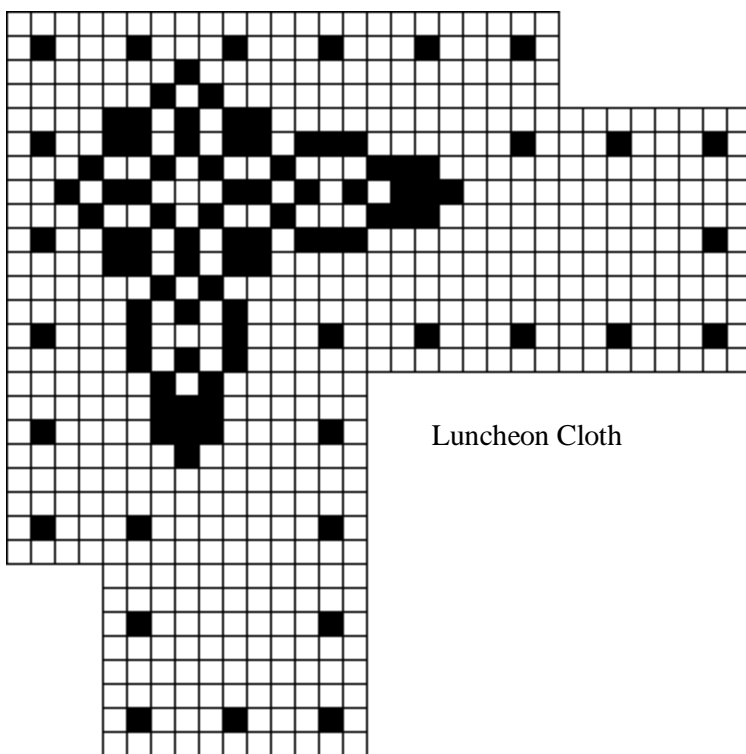
*South Bend News-Times,*  
August 19, 1917



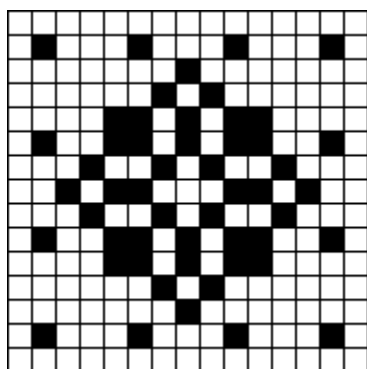
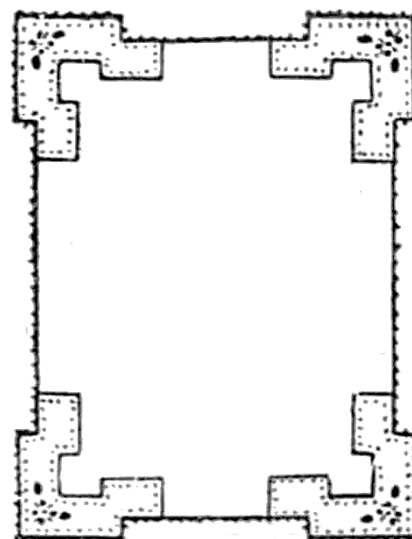


## Block Designs for Crocheted Luncheon Set

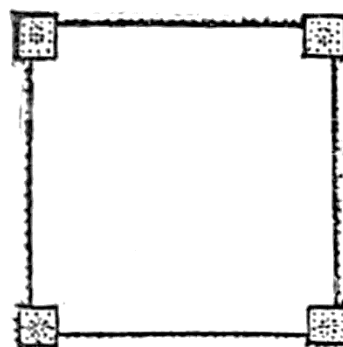
### Serving Cloth and Napkin



Luncheon Cloth



Napkin

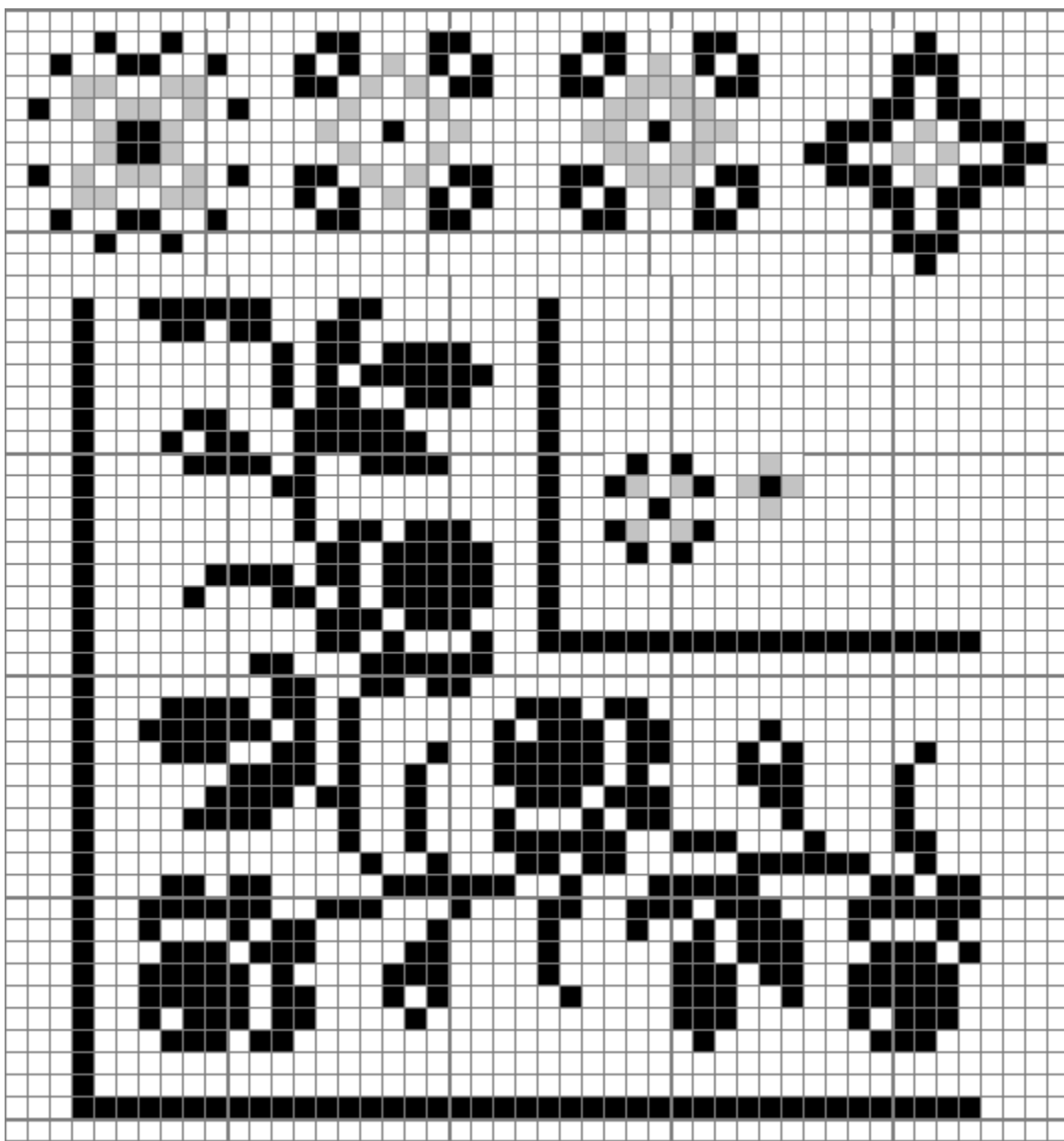


These two block designs complete the luncheon set, the central oblong cloth of which was given last week [see Luncheon Cloth]. These are simple and dainty, being suitable for the smaller linen pieces. Crochet cotton No. 60 or No. 70 is used.

Edith M. Owen.

*South Bend News-Times*, March 17, 1918

### Border with Corner



I also send a border with corner. Could not this be used as cross stitch for pillow or table cover? Why wouldn't it answer for a border for crochet bed spread? Why does not the lady with the square of butcher's linen, which she wishes to make into a table cover but which is too small for the purpose, make an insertion of some sort, wide enough to make the spread fit the table? A lace to match could hang over the edge.

March Fourth

*Boston Daily Globe*, December 22, 1901

## Collar, Vest and Cuffs

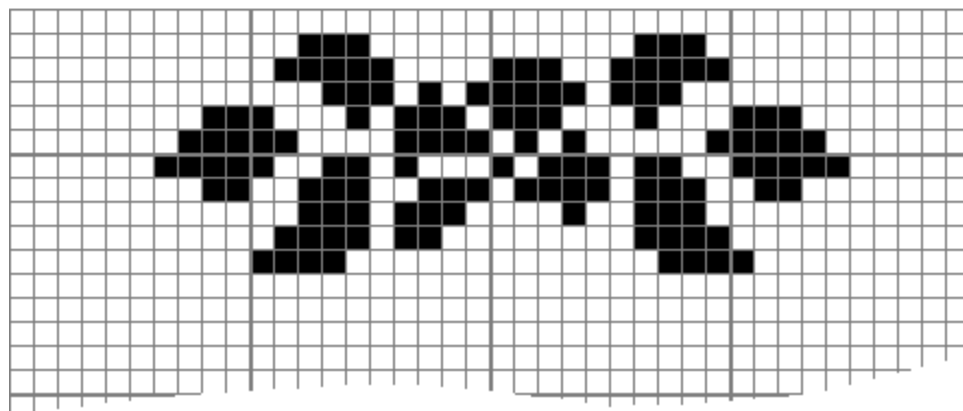
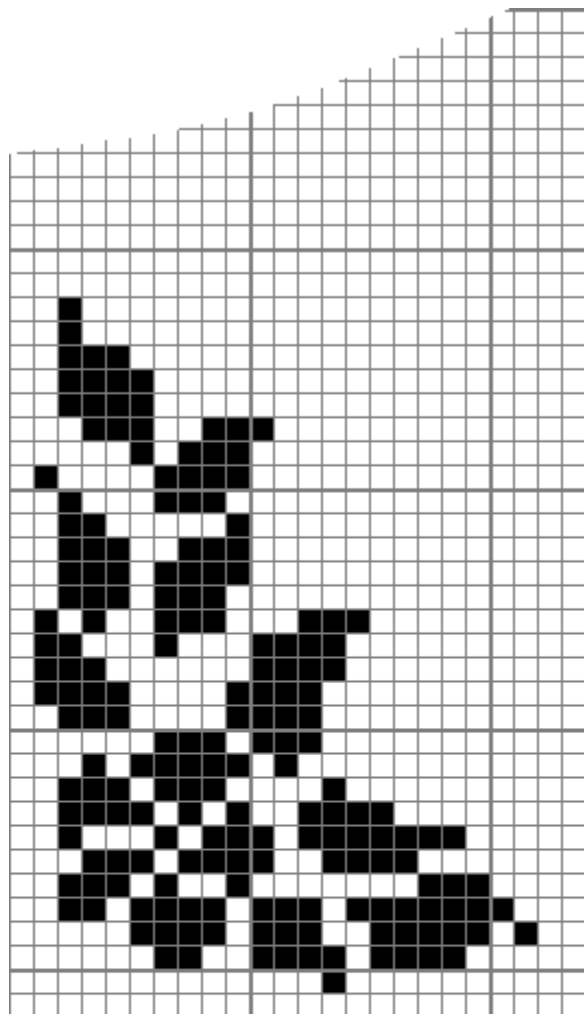
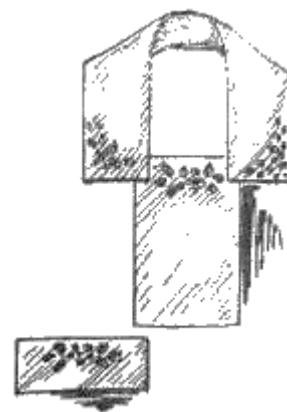
On many of the latest costumes dainty collars, vests and cuffs will be seen. This set is easily made as all pieces are straight and can be made any length desired. The cuff can be made by using the motif on the vest or the corner motif on the collar. Crochet cotton No. 70 is used.

Edith M. Owen

*Greensboro Daily News*, February 22, 1920

*Portsmouth Times*, February 22, 1920

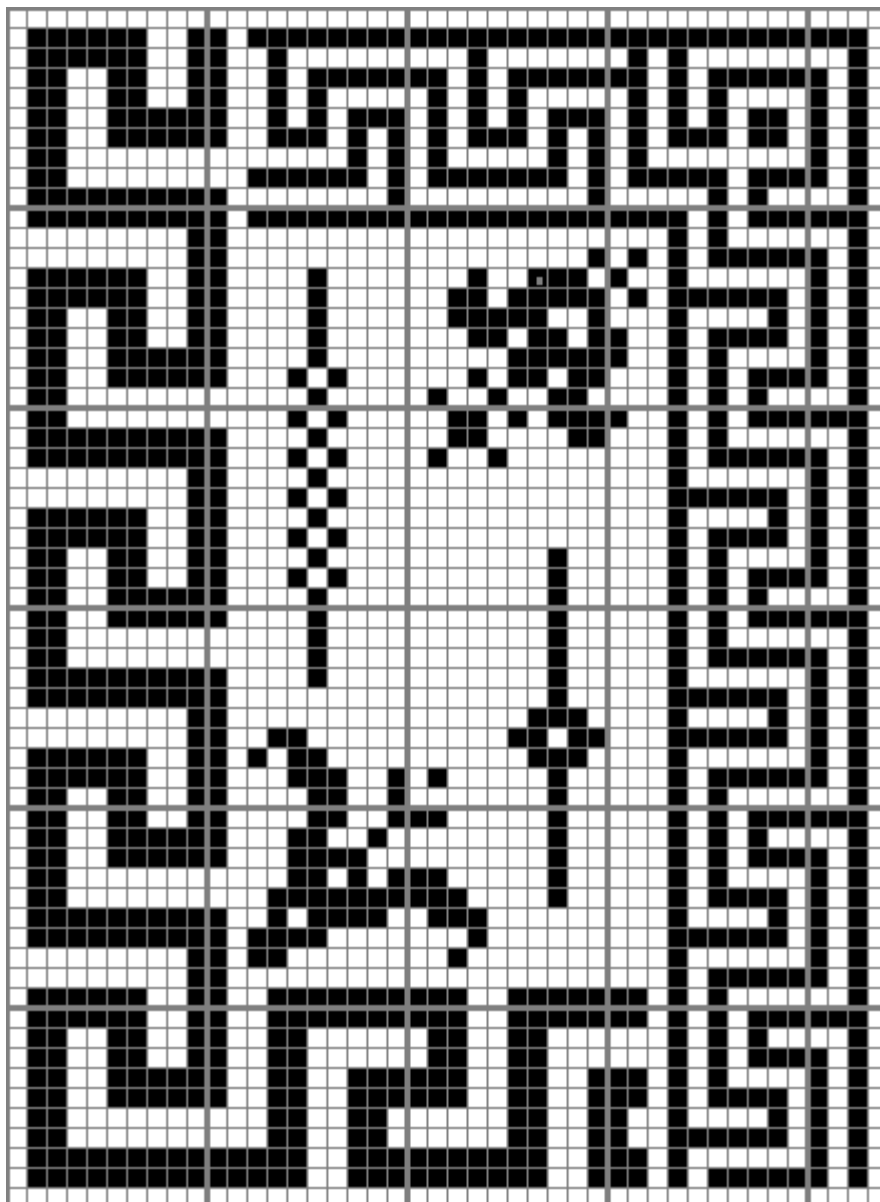
*Seymour Republican*, May 22, 1920



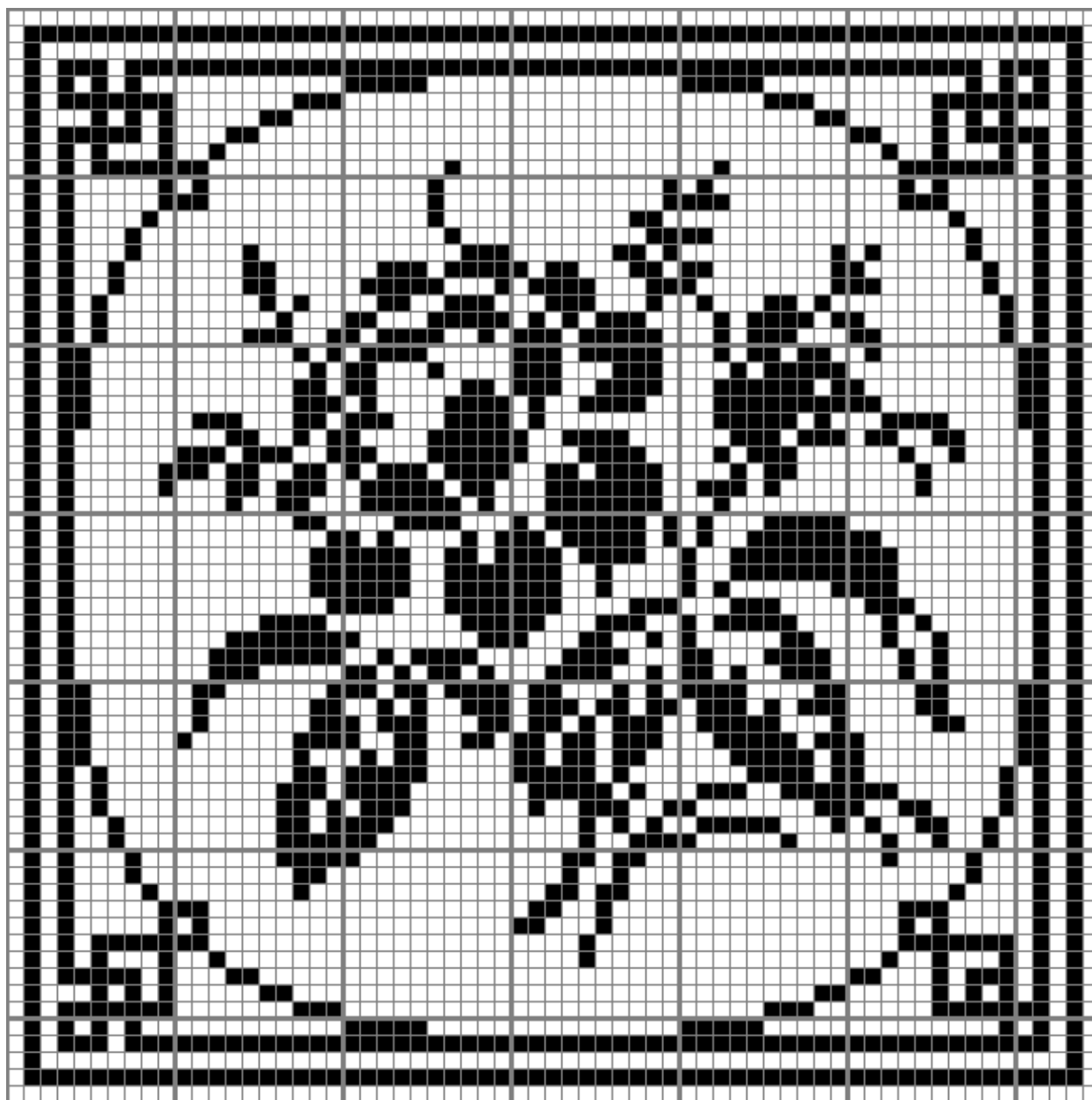
### Cross-Stich Design

Betty – With pleasure I send you a cross-stitch design, Grecian, giving a corner so you can work the edges as well as across the lower edge. (My idea of a pretty apron). To the left of the design notice a piece that looks like a square U: it must come directly in center of the apron, and notice from that point the pattern reverses so both halves will be alike. If you do not care for this you find some very pretty designs in *Sunday Globe*, January 31, 1904, by Patience and Beth.

Liberty.  
*Boston Sunday Globe*,  
January 1, 1905



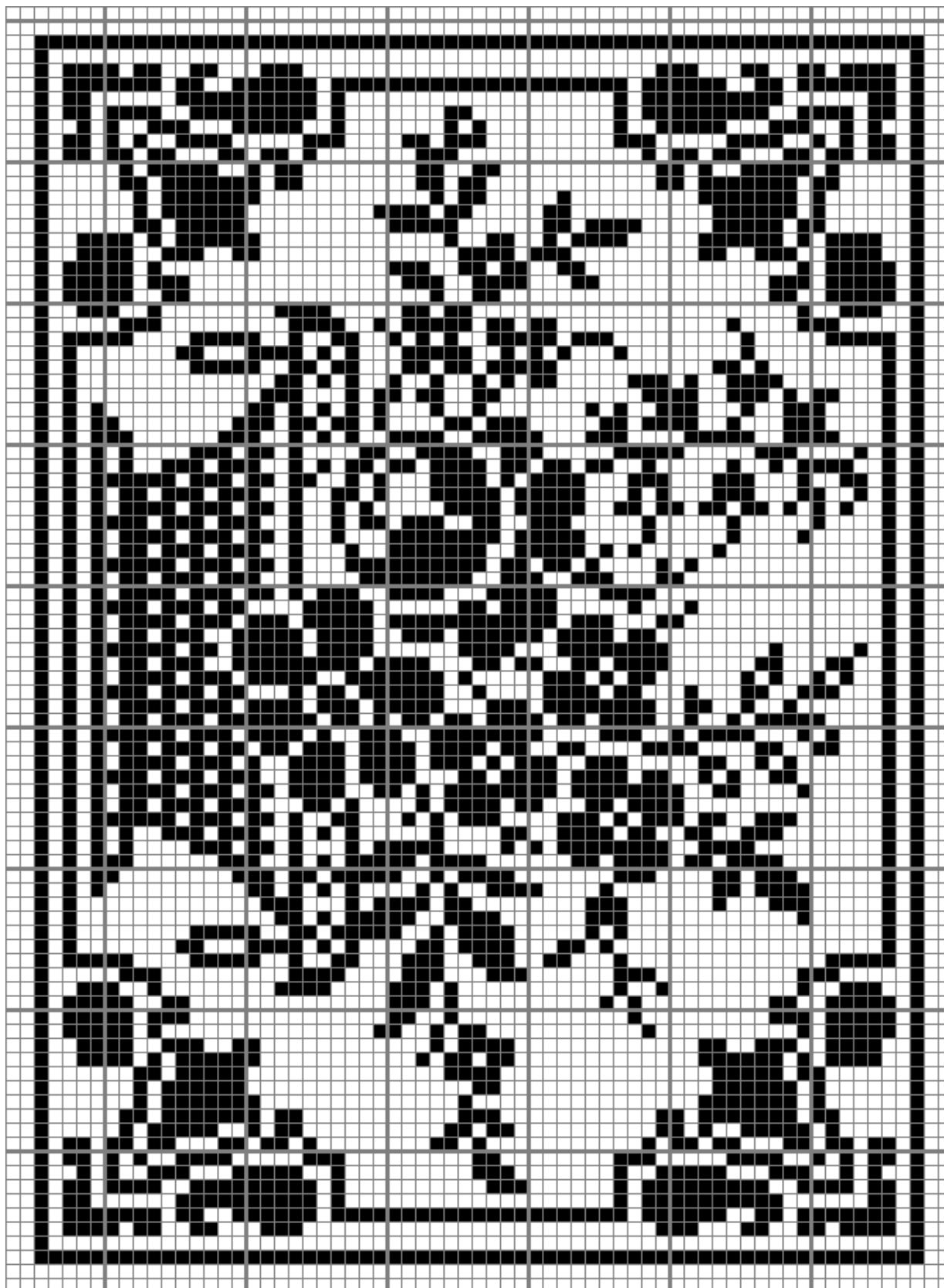
### Cross-Stitch Design



Cross-stitch design for pillow or crochet for tidy – This pretty design may be worked in cross-stitch on gingham, or it also may be crocheted in blocks and spaces.

Busy Bee; *Boston Sunday Globe*, May 18, 1902  
and “Cross Stitch Design for a Pillow”. Vinette; *Boston Globe*, November 22, 1903

**Cross Stitch Design for Quilt.** Anel; *Boston Sunday Globe*, September 10, 1905



### Filet Block Insert



This filet medallion was designed for use in curtains, although it may be used quite as effectively in a bedspread, door panel, or scarf.



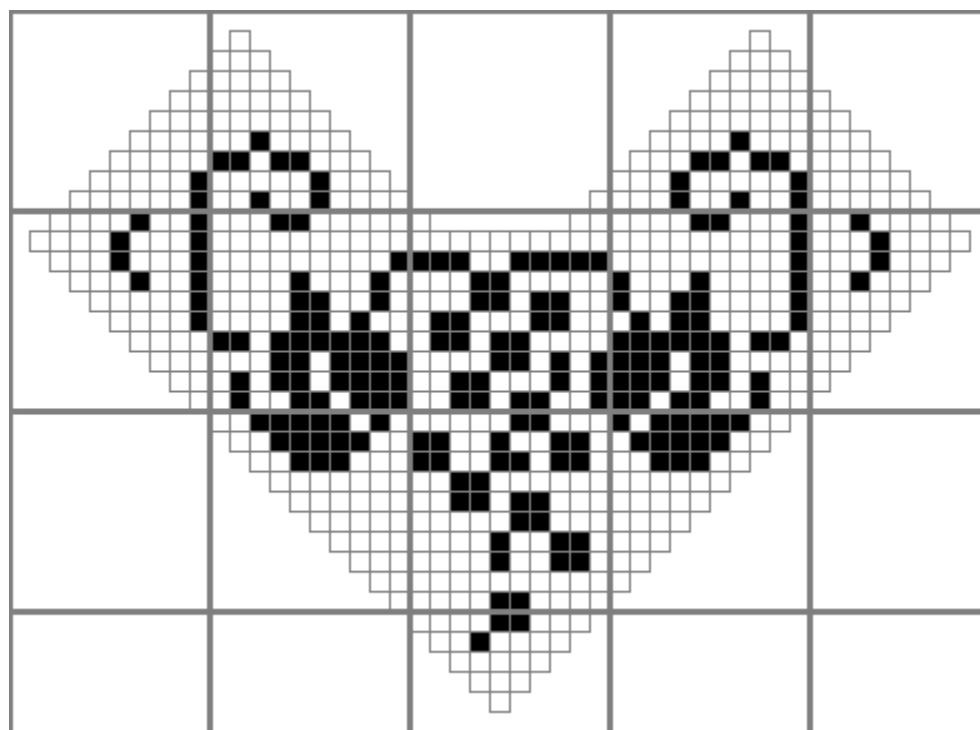
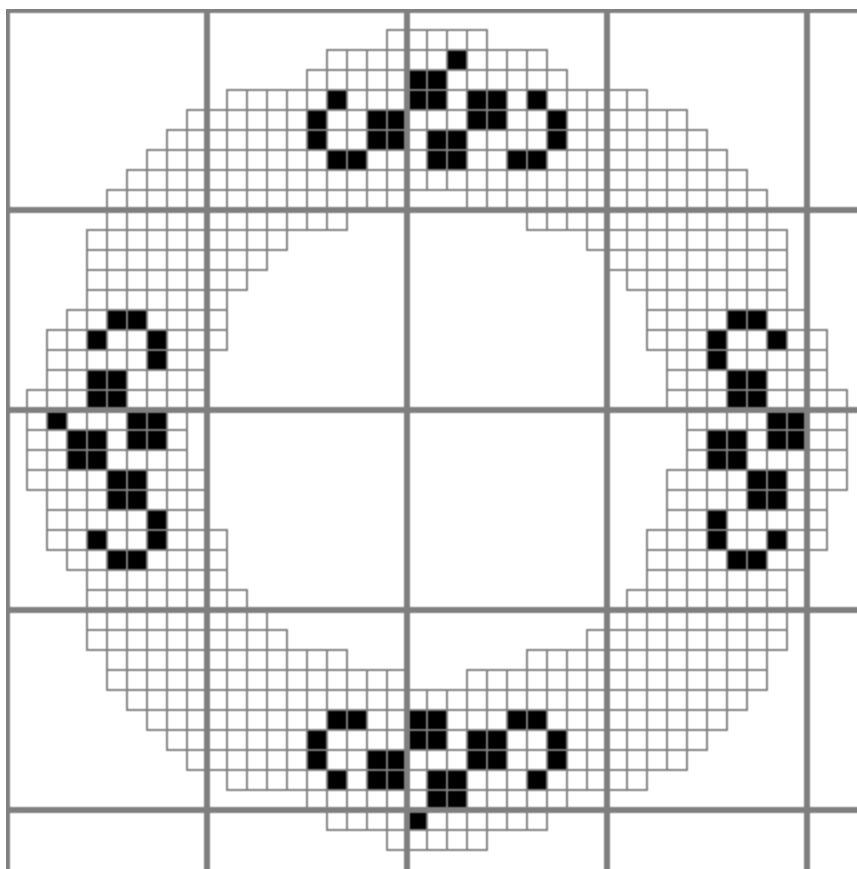
Attractive living room curtains made with the filet block insert

*Perth Amboy Evening News*, May 28, 1924, Final Edition

## Tumbler Doily and Serving Napkin

The tumbler doily and  
napkin corner complete the  
dining room set in the  
grape design. These are  
very dainty and pleasing  
though small.

Edith M. Owen  
*Portsmouth Times*,  
May 11, 1919;  
*Seymour Daily Republican*,  
May 24, 1919

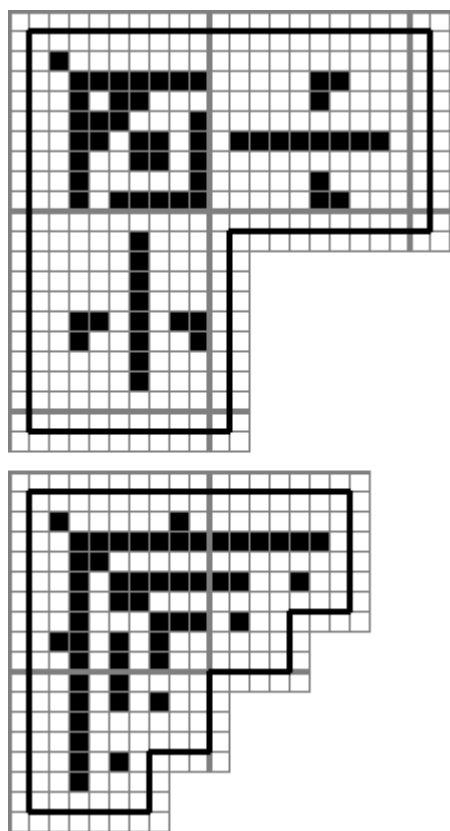
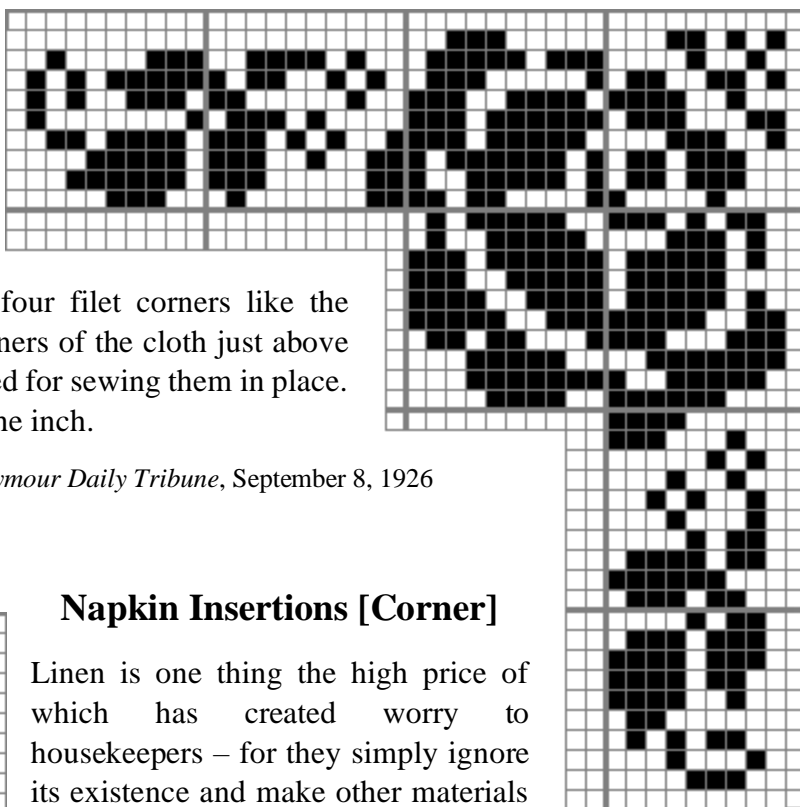




## Filet Design for a Luncheon Cloth

This attractive filet corner was designed for a linen luncheon cloth. Make the cloth in the size desired and hemstitch a hem around the outside edge. Make four filet corners like the pattern and insert them in the corners of the cloth just above the hem. A buttonhole stitch is used for sewing them in place. There should be eight meshes to the inch.

Alice Urquhart Fewell. *Seymour Daily Tribune*, September 8, 1926



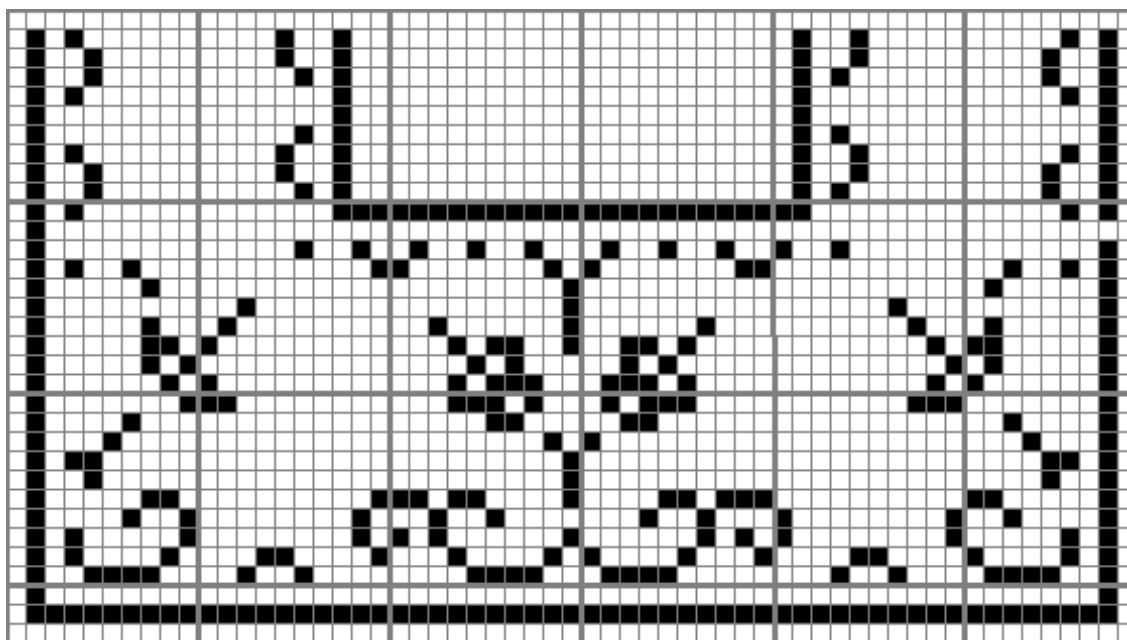
## Napkin Insertions [Corner]

Linen is one thing the high price of which has created worry to housekeepers – for they simply ignore its existence and make other materials so much in vogue as to make linen almost out of style. When the price began mounting, we worried and fussed and said we never had used cotton tablecloths and never would. We all changed our minds. Of course, in using cotton materials one used only the Japanese cloths or luncheon sets, both of which necessitate smaller napkins, and they soil so readily, or rather crumple so readily, that a clean one must be used for every meal. As they are very easy to launder the only problem is to have enough of them – and, as a consequence, the needlewoman is always on the outlook for something new in that line.

About the latest suggestion for such napkins is that the lace be made with colored cotton. Unbleached muslin is the material of the moment and if this is used old blue or green lace is particularly pretty. Poplin is also used a great deal and with this any colored lace could be used.

Helen Baxter. *Philadelphia Inquirer*, August 24, 1919

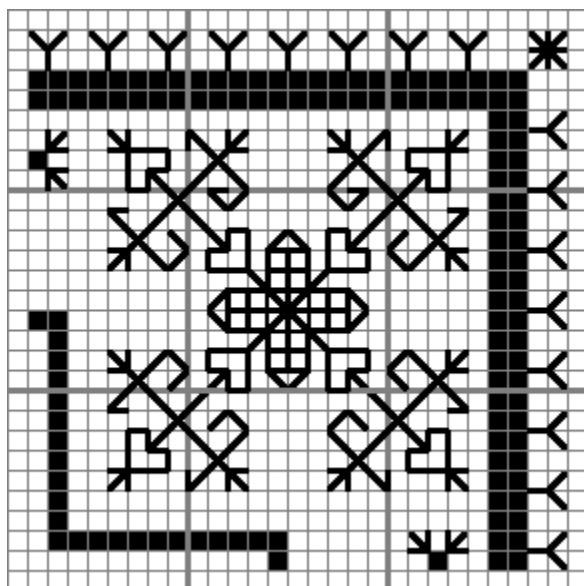
### Yoke for the Dress of a Baby



The pattern given herewith is a yoke for the dress of a baby about a year old. And to make it dainty enough for a baby, it should be crocheted in 80 or 100 thread, but even ordinary sewing cotton, say about 50, would make a pretty lace. And a great many needlewomen are of the opinion that sewing cotton wears better than crochet cotton thread. Buttonholes may be crocheted for the opening in the back, or studs used and fastened in the regulation mesh.

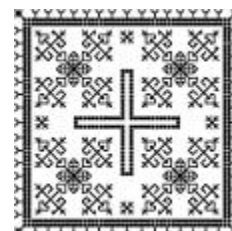
As for the seams of the dress, they may be joined with the very narrowest of filet and insertion made of plain mesh, or the design introduced that is used directly around the neckline of the yoke.

Helen Baxter, *Philadelphia Inquirer*, March 9, 1919



### A Quarter of Square

**This Sort of Work is Suitable for Linen, Java Canvas, or Almost Any Art Material.**



Exactly a quarter of a square design is shown here. It may be worked on linen, Java canvas or, in fact, anything that it is desired to ornament. Squares of this kind are often joined up with squares of crochet, gulpure netting, or plain Turkey twill, for bed spread, cot covers, etc. Flax thread, colored cotton or washing silk are all suitable to be used for this work.

Cross And Italian Stitches

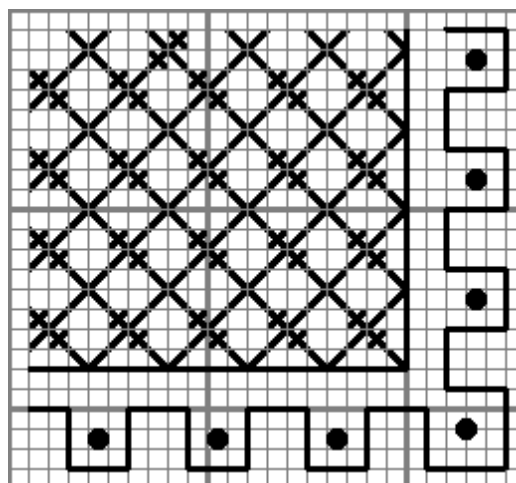
*Ada Evening News*, June 18, 1906; *Checotah Times* May 18, 1906; *Choteau Acantha*, Jun 28, 1906; *Defiance Express*, May 21, 1906; *Evening Journal*, March 27, 1912; *Goshen Daily Democrat*, May 16, 1906; *Osceola Polk County Democrat*, May 10, 1906

### Long and Cross Stitch

**The Design Simple and Suitable to Work on Canvas, Where It Is Very Effective.**

This is a simple design worked with mercerized cotton on canvas, of where there are many pretty varieties: It is suitable to be worked on canvas of any size for Duchess toilet covers, mats, cushion covers, table centers etc. The pattern is worked in long, cross, and knot-stitches.

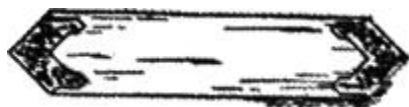
*Checotah Times*, July 27, 1906  
*Rhineland New North*, July 19, 1906



## Scarf Insert

The block design given here matches the pillow in a previous issue. If it is once started correctly it is very easily made.

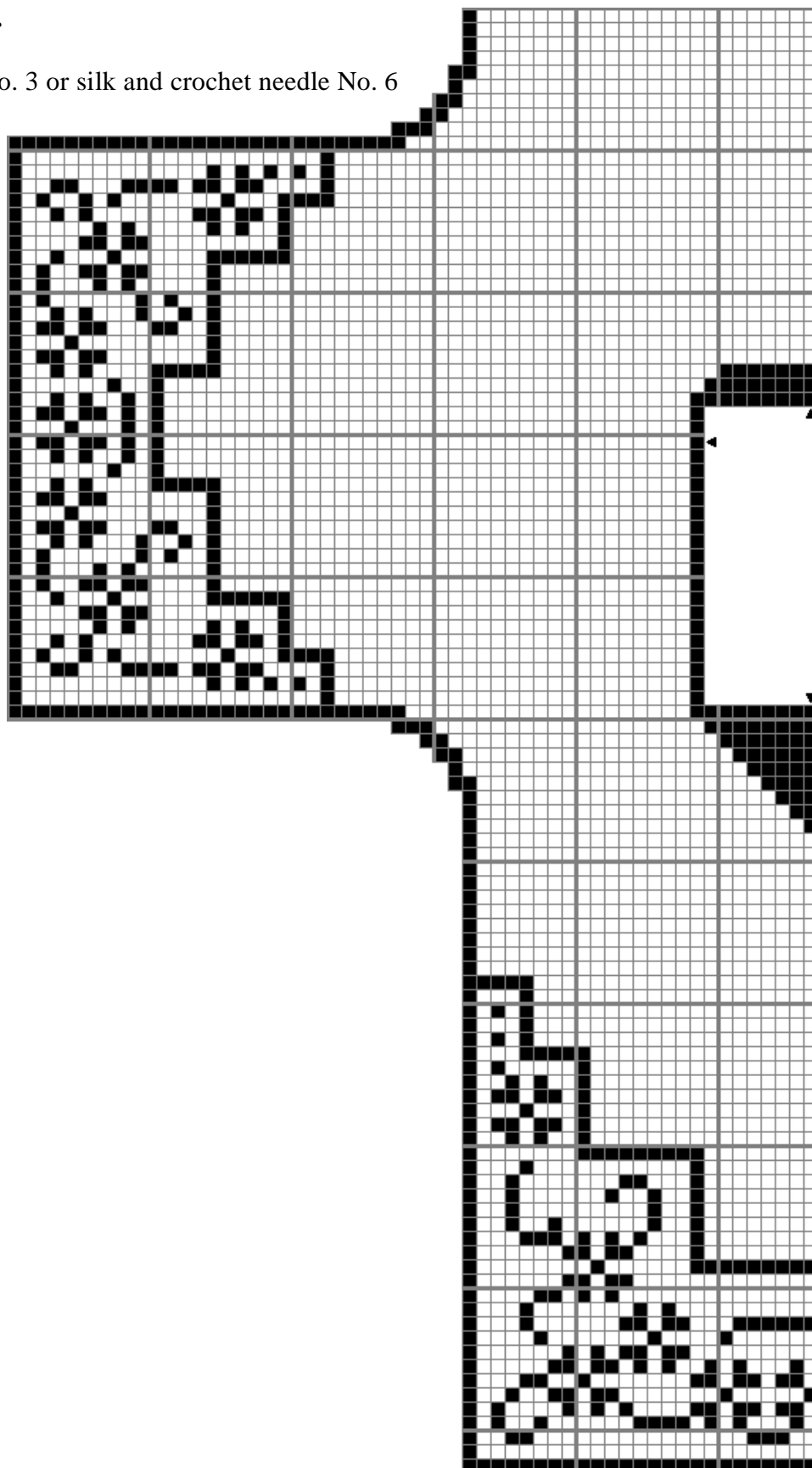
Edith M. Owen. *Calgary Herald*, July 6, 1918



## Silk Filet Sweater

Soft crochet cotton No. 3 or silk and crochet needle No. 6 are used. The work is commenced at the lower end of the front. ... Crochet the three flowers only as on sleeve in of belt.

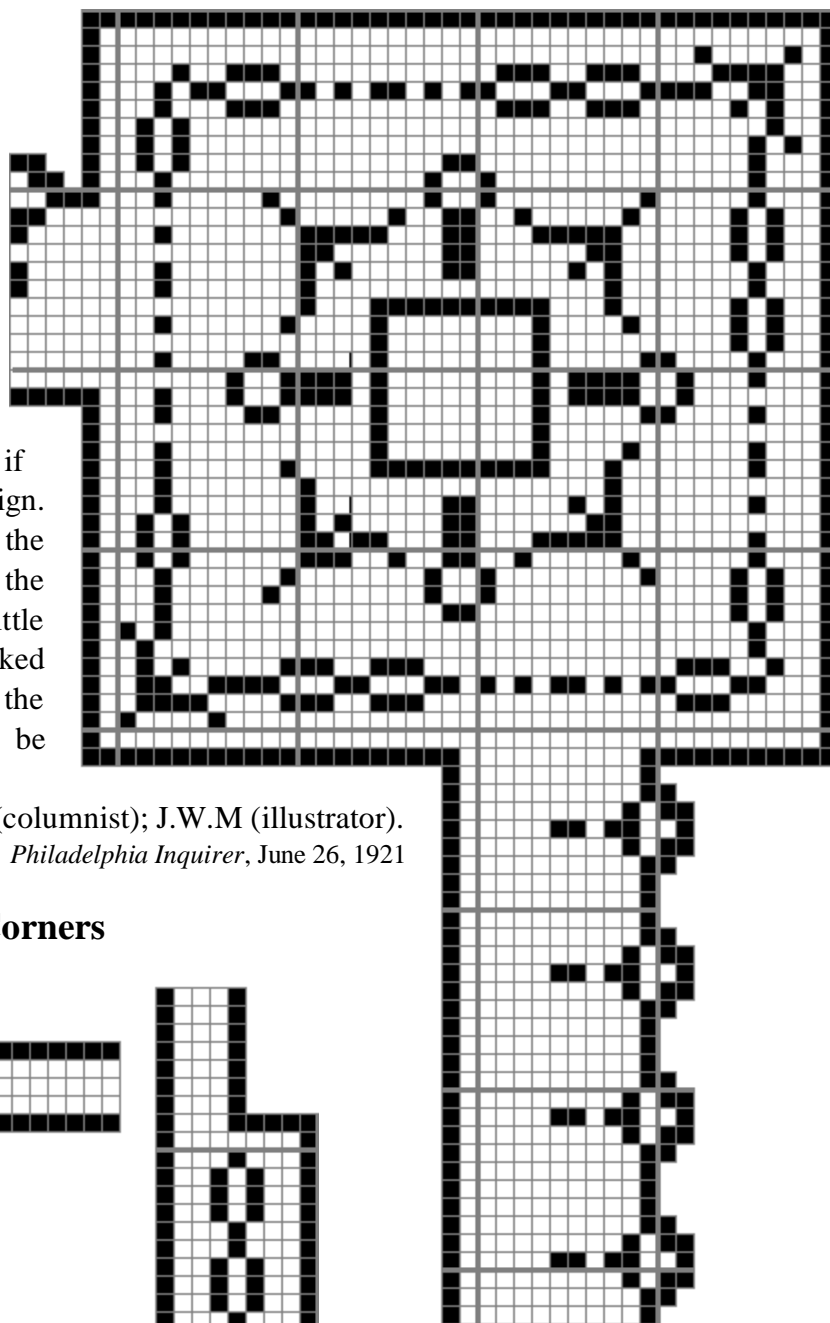
Edith M. Owen  
*Portsmouth Times*,  
 March 7, 1920;  
*Seymour Daily*  
*Republican*,  
 June 5, 1920



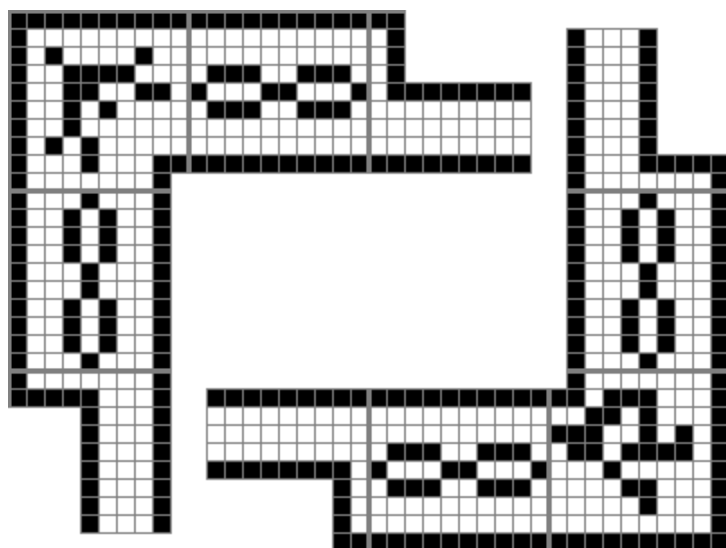
## Unusual Corner for Luncheon Cloth

The design given today is for the corner of a luncheon cloth. It is a very unusual one in that the square of the lace is larger than the cloth itself so that it extend out over the corners. The narrow edging is made so as to go completely around the cloth or to connect the corners if all four have the lace design. Although the pattern looks as if the edge were just plain file with the edge enclosed in, it is really a little chain of single crochet overworked with single crochet without the customary picot. So it may be worked wither way.

Helen Baxter (columnist); J.W.M (illustrator).  
*Philadelphia Inquirer*, June 26, 1921

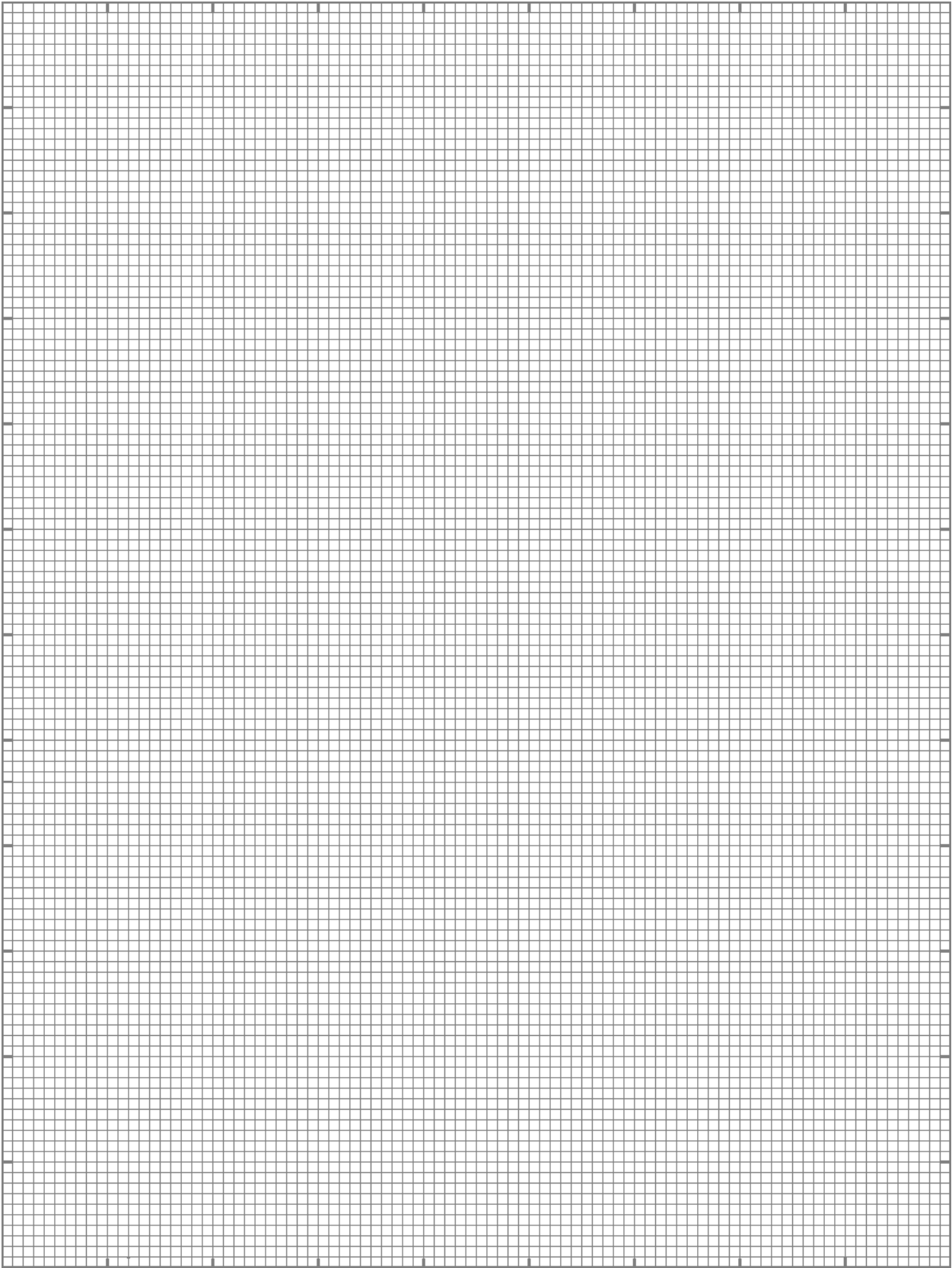


## New Design for Napkin Corners



The pattern given today are for corners of napkins to match the ... luncheon cloth.

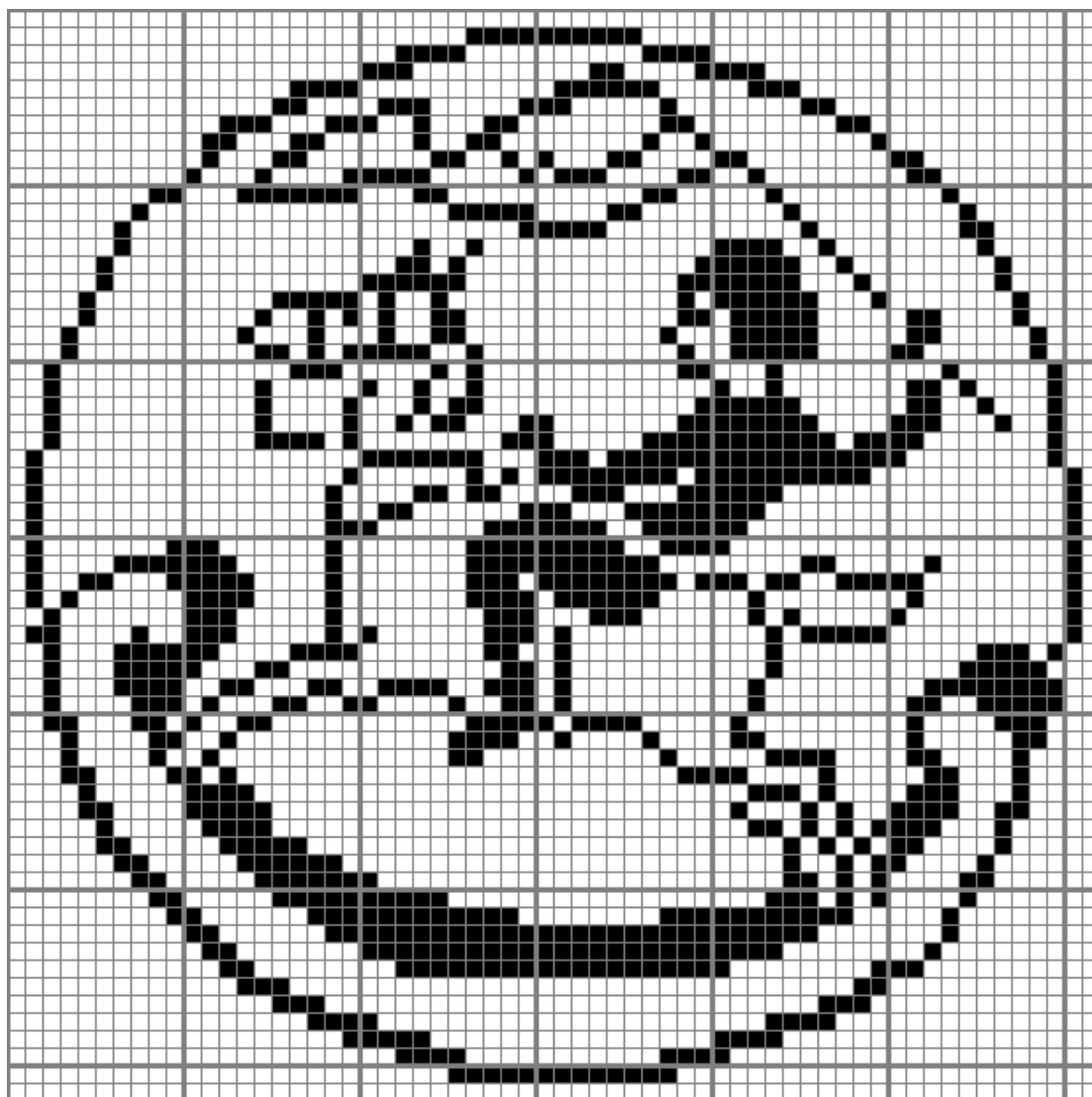
Helen Baxter (columnist);  
 J.W.M (illustrator).  
*Philadelphia Inquirer*, July 3, 1921



## Figures



**A Chair  
Back  
for the  
Nursery**



The pattern given today is to be used in dressing up the nursery. While designed for a chair back, it may be used on pillows or curtains. If the chairs are decorated themselves, of course the added decoration by way of the chair back would be out of place.

If you are making it, it should be of heavy linen and the work done over canvas all in one color. Use fine canvas and four strands of se-strand thread for the work. It will be so close and fine it will loo almost as if it is painted on.

Cut the material to the size of the chair back and deep enough to come slightly more than a third the way down. Make the cotton regularly irregular. After the embroidery is finished, sew the back and front together and with six strands of thread, cross-stitch the edges at the top and sides. Do this as you would the cross-stitching on handkerchief edges. The bottom of the cover should be finished with a fringe, preferably with ball-edging the same color as the cross-stitching.

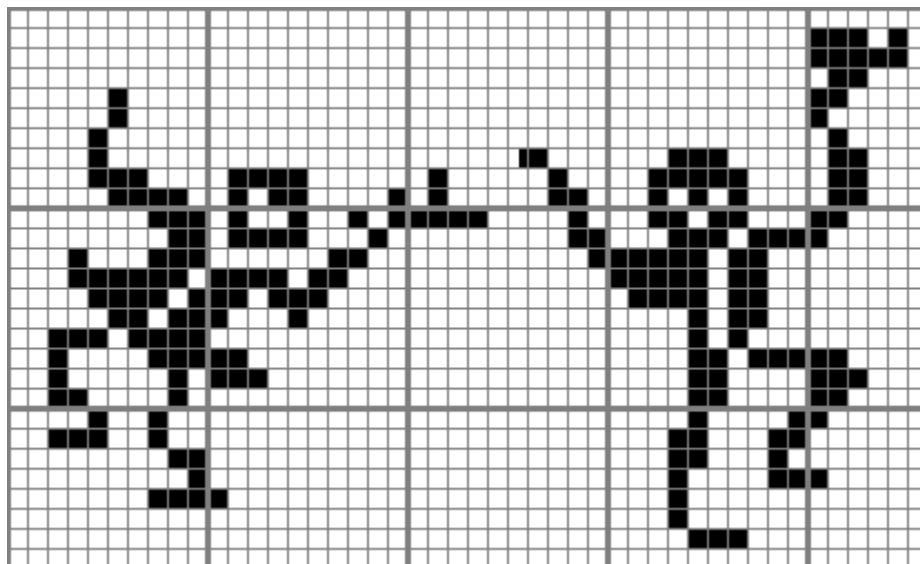
In doing any cross-stitch be sure to take every stitch into stich in the row below and at the side. Otherwise, when you remove the canvas you will have tiny spaces of the background showing.

Helen Baxter (columnist); J.W.M (illustrator). *Philadelphia Inquirer*, June 3, 1923

## Dancing Figures

From a pattern for a  
child's chemise

Helen Baxter (columnist).  
*Philadelphia-Inquirer*,  
March 7, 1920

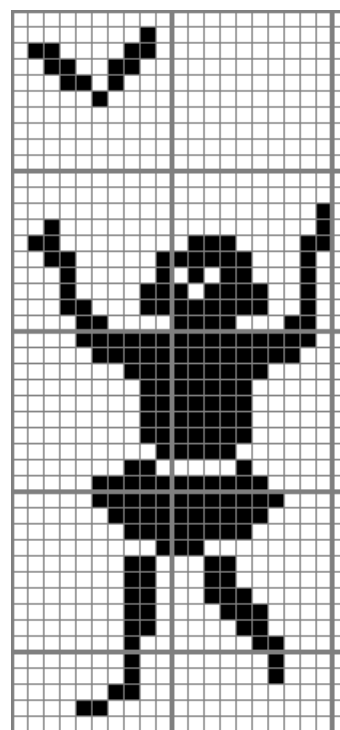


## Attractive Feeding Bib [Figure]

We very, very often hear the theory advanced that a really nice child, of really well-bred parents, does not indulge in the satisfaction of a bib, be that child three days, three months or three years in this world but nevertheless bibs are continually on display in the shops, so some mothers must see fit to use them. Of course, on tiny little babies the bibs are so large that they really do not look well and they cover the prettiest part of the infant's dress. But surely when a child grows old enough to be fed at the table and then to sit at the table with real grown-ups, a pretty bib looks better than a napkin tied in an unsightly knot at the back.

It is for the child of this stage of the game that the bibs given on today's page are intended. One mother buys her linen by the yard, runs a line of basting to mark the edges of the bibs and has them machine hemstitched. This costs comparatively little and makes the finish better. The bibs are then cut on the very outside edge of the hemstitching and the little crocheted edge, consisting of a row of single or double crochet and a picot made around this. The finished edge then looks as if it were begun with a row of open mesh.

If the squares are crocheted, two are inserted in the bib, one at each side, about three inches from the bottom of the bib and an initial is embroidered between the two. If the rectangle is used, but one is inserted with perhaps a bit of embroidery around it to bring it out. These bibs make a very attractive gift and, of course, if a more expensive gift is desired the little silver chain that goes around the back of the neck from one side of the bib to the other, to hold the thing in place, may be given too. Medium weight linen is best, with fifty or finer thread for the lace work.



Helen Baxter. *Philadelphia Inquirer*, January 20, 1918

## Hexagonal Centrepiece [Boy]

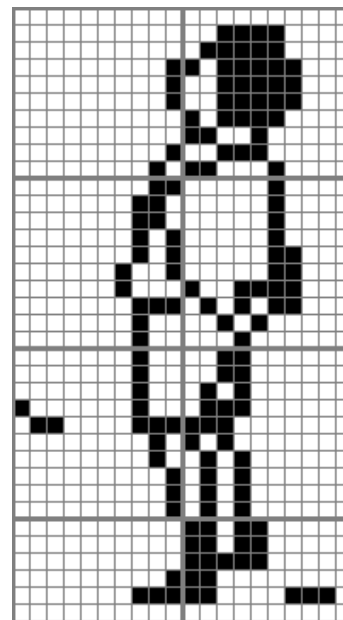
For some unexplained reason centrepieces are always round or oval, with an occasional square on for variety. Then why not, also, for the sake of variety, have hexagonal, or octagonal ones for instance? The reason probably is that no one ever thinks to make them so. Yet they are most attractive. The design published on today's page is for one of the sections of a hexagonal centrepiece, the pattern with which it is to alternate being published next week.

The work is done in cross-stitch, in colors, the edge finished with a row of single tatting or a very simple crocheted lace. The needlework is particularly suitable for a piece of old-fashioned furniture.

Very heavy linen, scrim or crash should be used for the work. While white would do—cream or a light ecru is much prettier. Form an exact square of the goods, mark off the corners so that the material will be hexagonal. These corners may be cut, but it is preferable to leave them until the embroidery is finished, as their edges will be on the bias and tend to ripple. So the better idea is to base the line where the material may be cut away so as to leave the edge hemstitched (not picoted) and the crocheting may then be done in that.

The cross-stitching is done over cross-stitch canvas. The design may be worked in the natural colors or in one or two colors, blue and rose, as you wish. This entire pattern may be used, if the centrepiece is fair-sized, or just the boy and bird house, or just the dog and tree. This design goes in one of the sections. A smaller, lower design, to be published next week, goes in every other section.

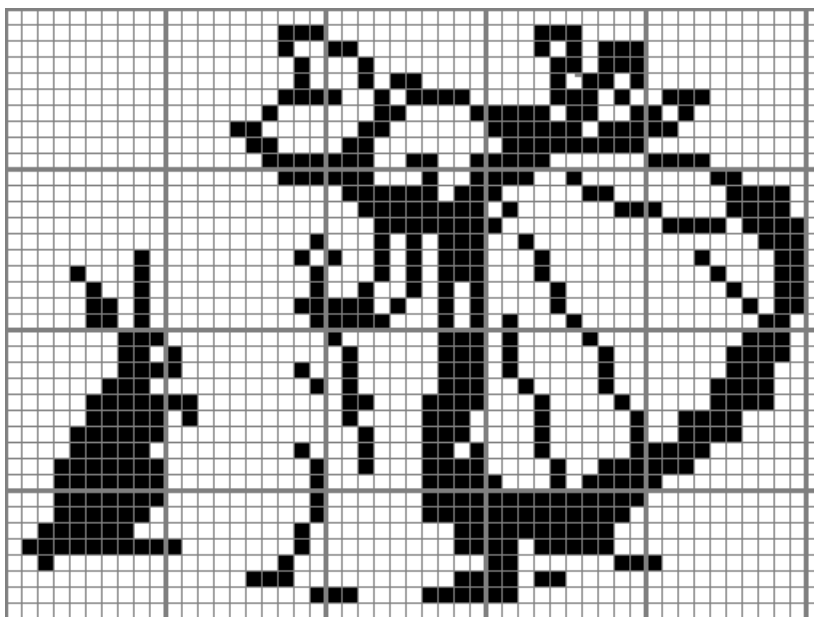
Helen Baxter. *Philadelphia Inquirer*, January 25, 1920



## Feeding the Rabbit

The little cross-stitch pattern published herewith is for the hexagon centrepiece suggested last week. The rabbit should be embroidered at the side of the woman, who is supposed to be feeding it. Although the work might be executed in the natural colors, tones should be used that will harmonize with the other design, care being taken that not too many colors are introduced in the entire centrepiece. The edge should

be tatted or crocheted in a shade to match the material of the centrepiece, or in the predominating color of the needlework.

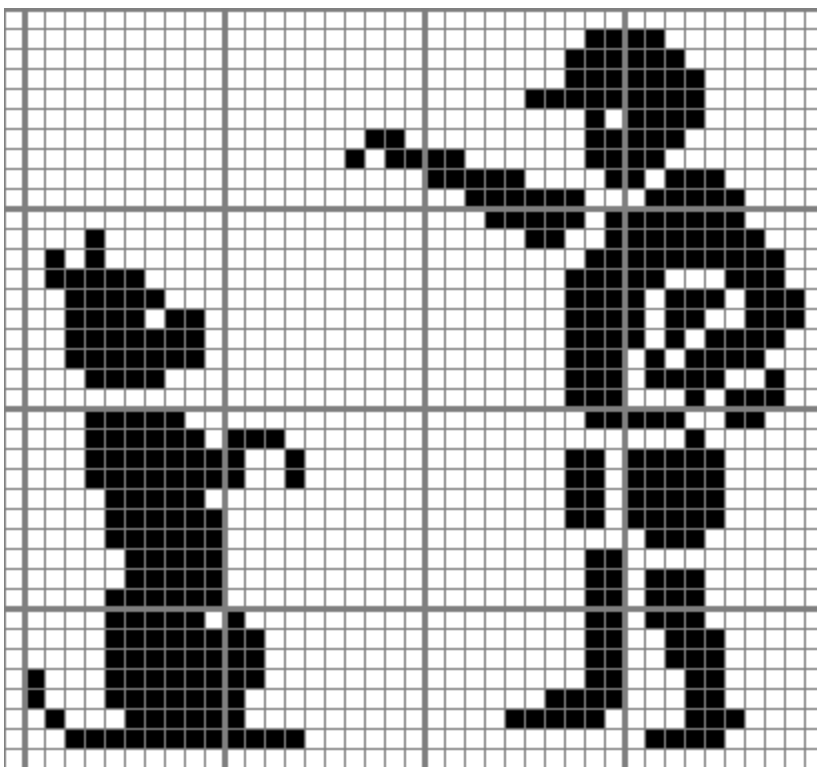


Helen Baxter. *Philadelphia Inquirer*, February 1, 1920

### Filet or Cross Stitch School Bag [Dog and Child]

The design given today may be used for filet or cross stitch. The latter is really more suitable for a school bag. Use heave linen crush, dark line colored, as the modern school bag is supposed be washable.

Do the work in bright red. On the revers side of the bag cross stitch the initials or name of the pupil Many of the bags have "School Days" in cross stitch under the design. The bag is made in a shape similar to the oblong knitting bag, about ten inches deep by sixteen or eighteen inches long.



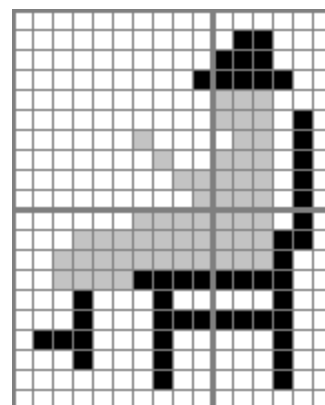
Helen Baxter (columnist); J.W.M (illustrator). *Philadelphia Inquirer*, March 11, 1923

### Cross Stitch for Good Children [Figure]

Cross stitch is having a vogue it has not enjoyed since the day of the sampler. For decoration on children's clothes it has no equal, at the present at any rate. . . .

The little girl on the chair is for the bottom of a bib. . . . The same designs could be worked in filet for identical purposes, or for curtains or bureau scarfs.

Helen Baxter (columnist); J. W. M. (illustrator).  
*Philadelphia Inquirer*, June 24, 1923

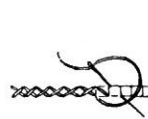
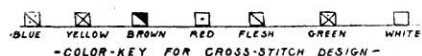
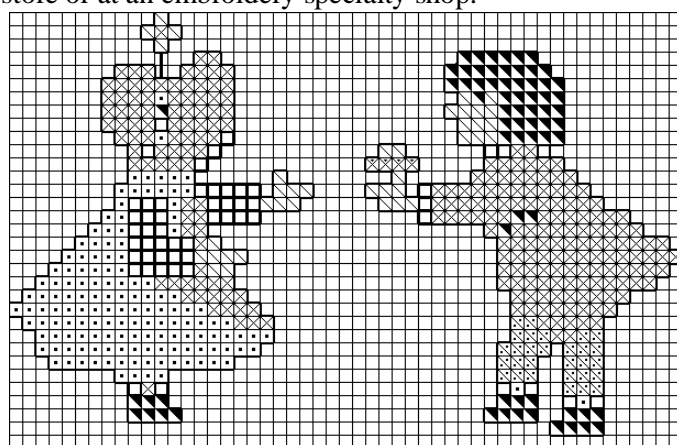


## Child's Feeding Bib in Colored Cross Stitch Design.

The accompanying illustration is that of a child's feeding bib done in colored cross stitch. This diagram may be used for working the design over the cross stitch cambric and each square on the diagram represents a square on the cambric. Baste a piece of cross stitch canvas in place on your material and then by counting the squares you can easily work out the pattern in any colors that you wish to use.

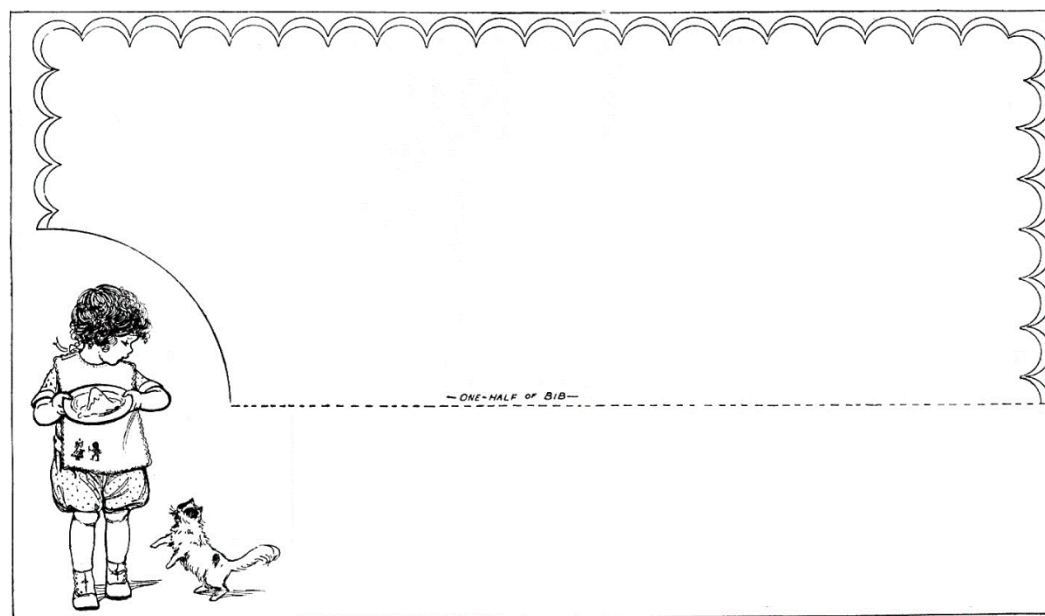
No transfer patterns need be supplied, as the diagram is a whole pattern in itself and the design is so simple that no other guide is needed.

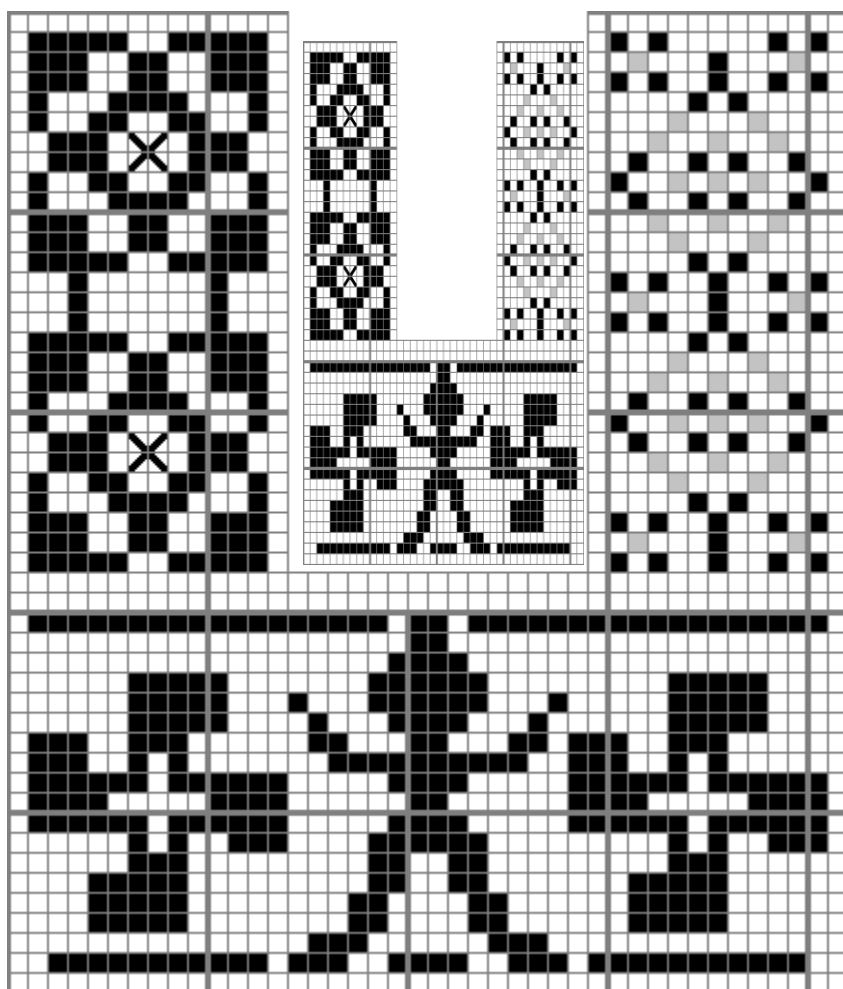
The cross stitch cambric comes in three grades, the coarse for heavy materials, such as bath towels and wash cloths, the medium for general use on all articles of moderate weight fabrics, while for this baby's bib and other fine sheer fabrics the finest grade of this cambric should be used. This cambric comes at varying widths from twenty to thirty inches wide at about 80 cents a yard and can be purchased in any dry goods store or at an embroidery specialty shop.



DETAIL OF  
BUTTON-HOLE AND  
CROSS-STITCH STITCHES

*Birmingham Age-Herald*, April 26, 1914,  
magazine section.



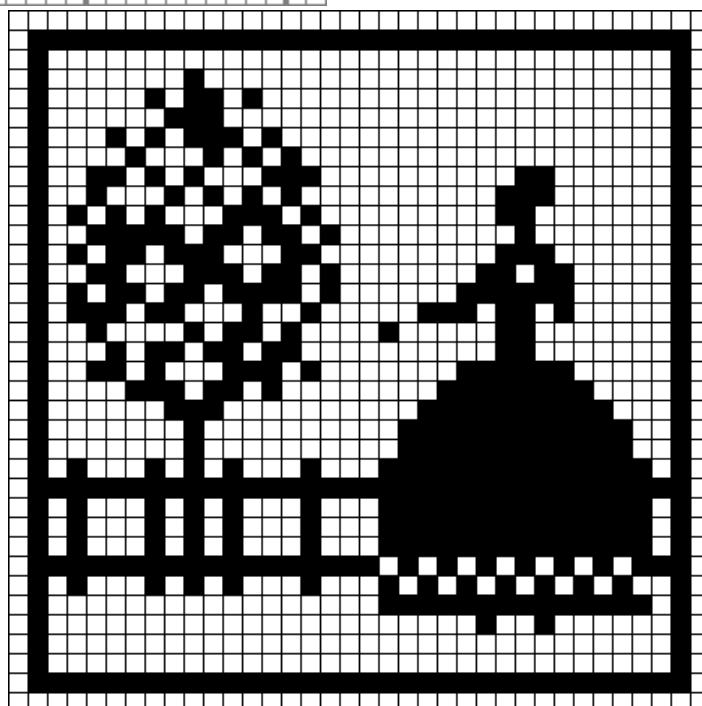


# **Could Anything Be Nattier Than This Cross Stitch Blouse?**

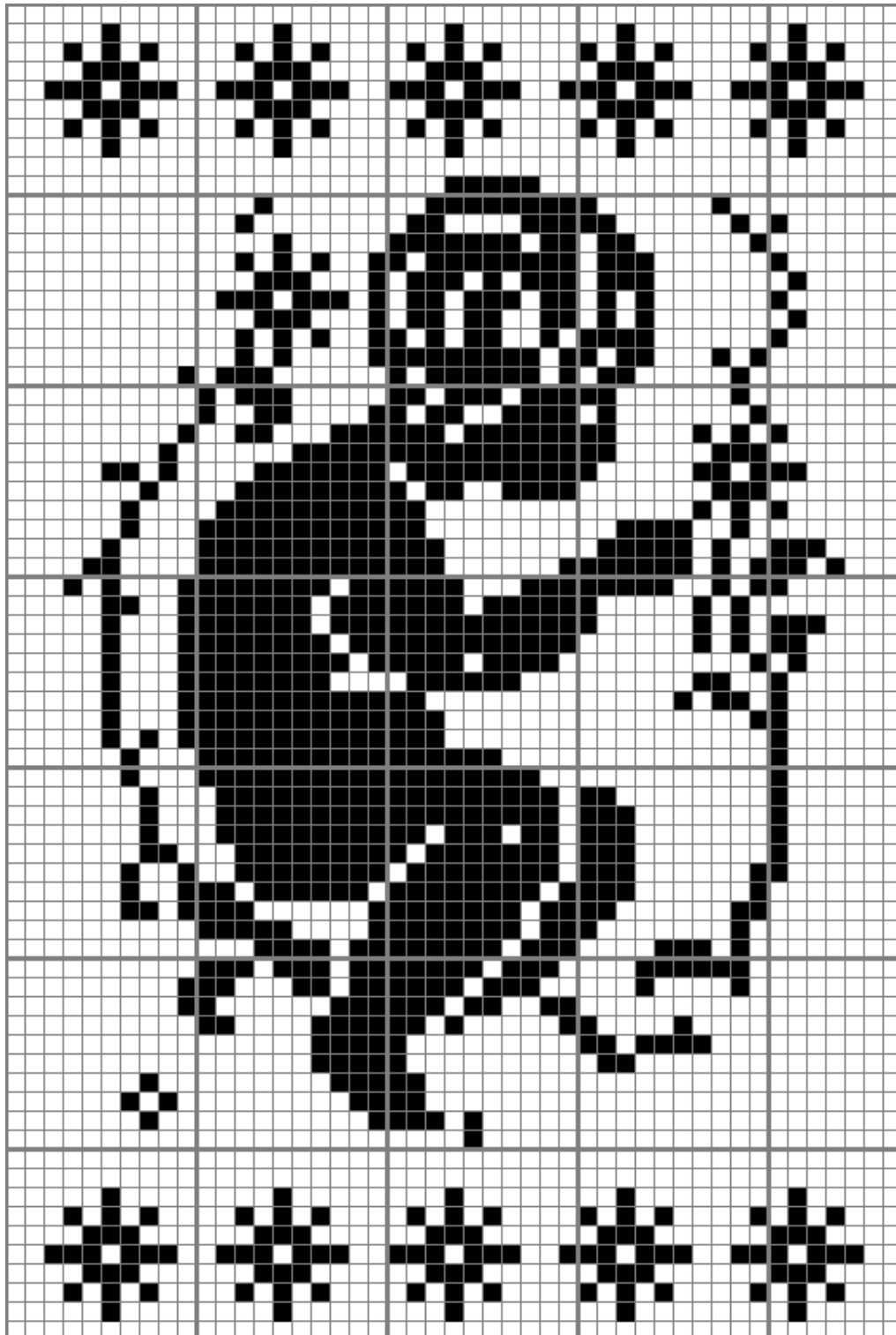
[No designer identified].  
*Portsmouth Herald*,  
September 25-1923

## **The Little Lady in Filet Walks Among Crocheted Tree and Finds Them Fair**

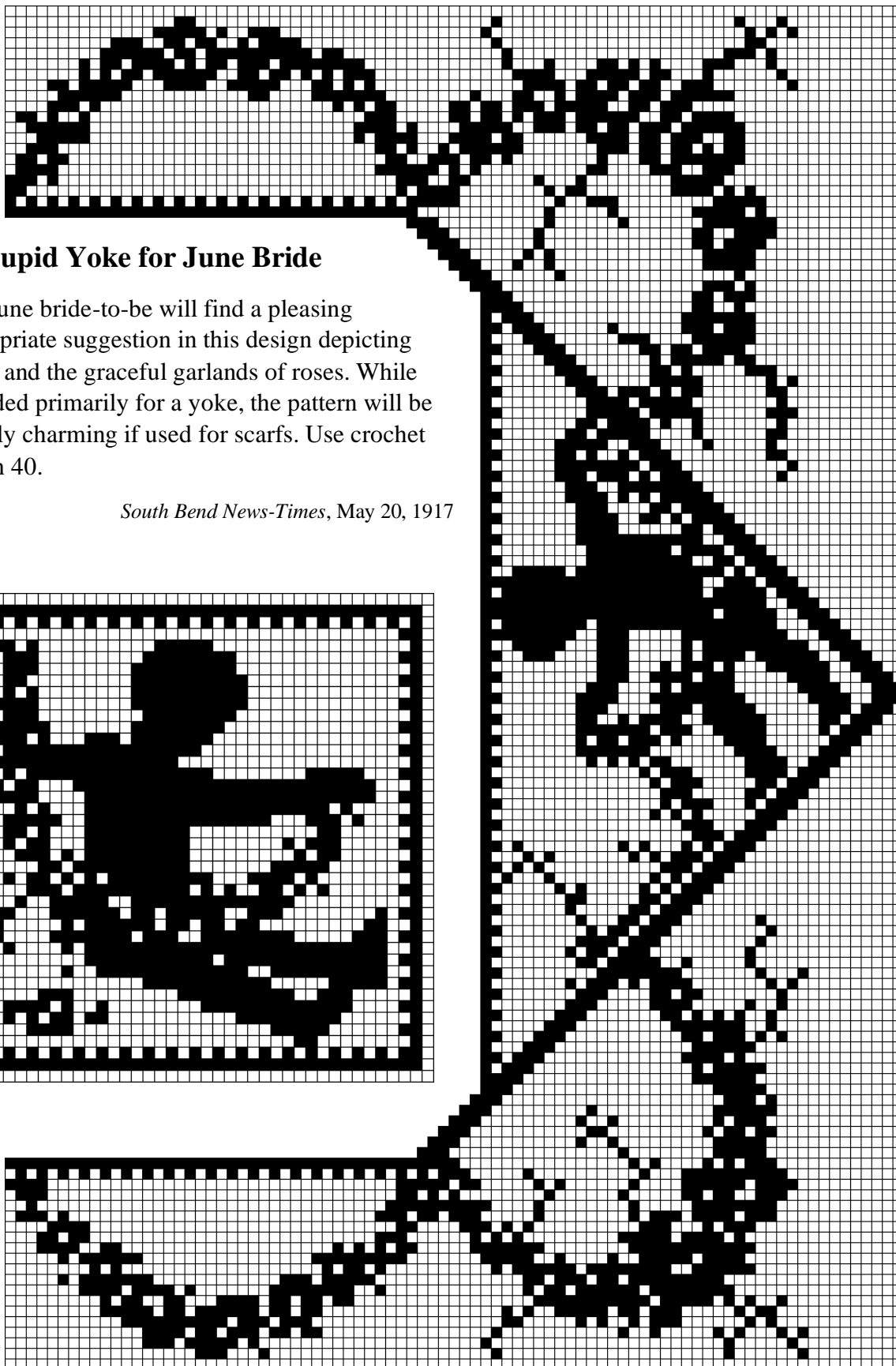
Illustrator not identified]  
Evening Star, March 3, 1925



# **Baby in Filet**



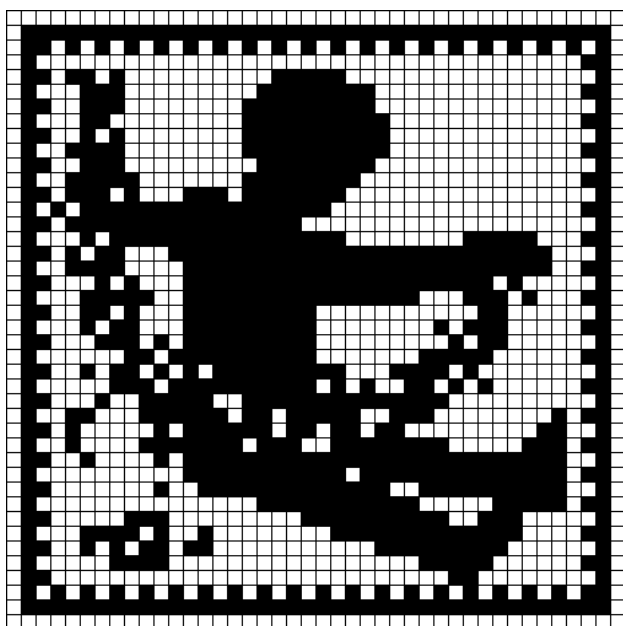
Annie. *Boston Globe*, May 30, 1920  
 See also associated "Stork in Filet".



### Cupid Yoke for June Bride

The June bride-to-be will find a pleasing appropriate suggestion in this design depicting cupid and the graceful garlands of roses. While intended primarily for a yoke, the pattern will be equally charming if used for scarfs. Use crochet cotton 40.

*South Bend News-Times, May 20, 1917*

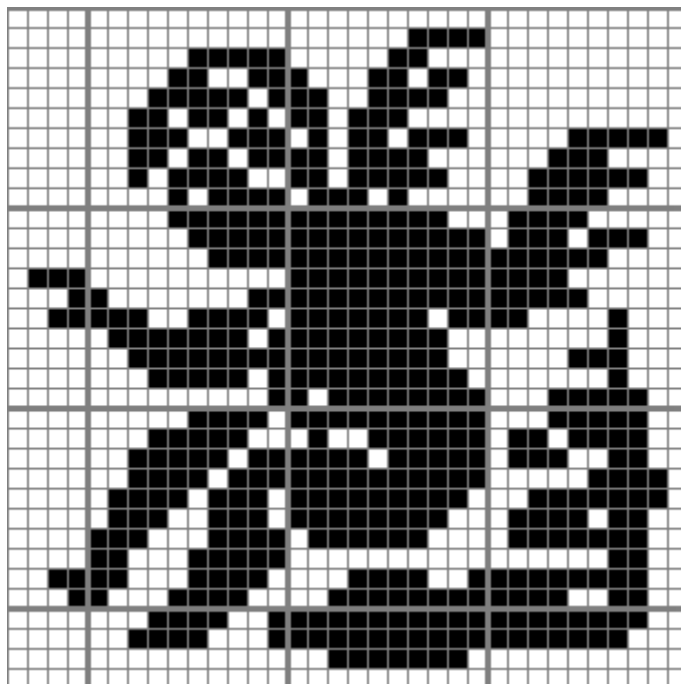
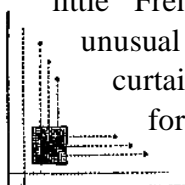




### Filet Design for a Curtain

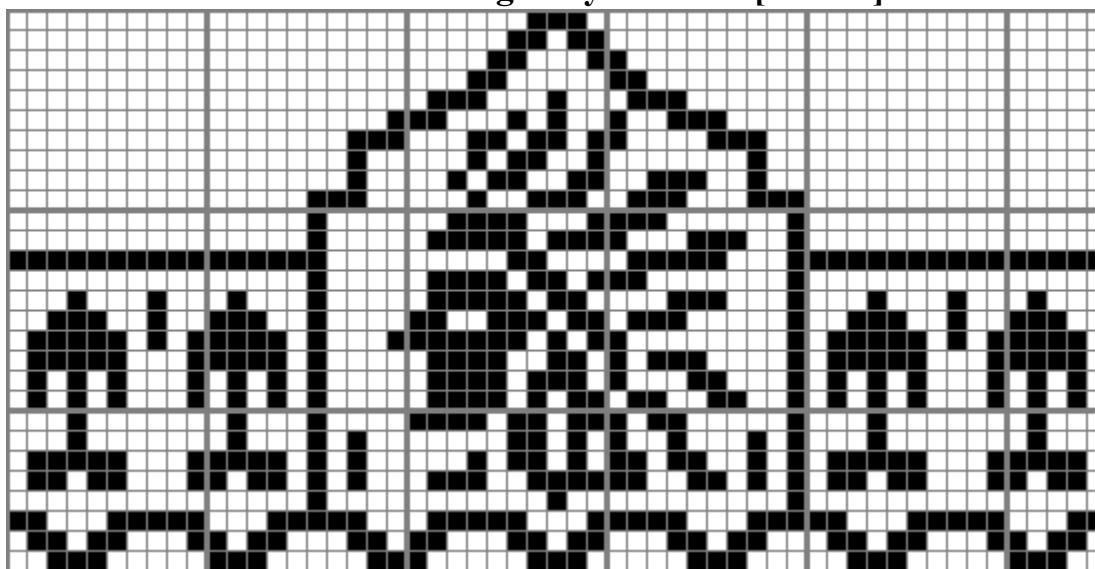
The filet square shown here decorates the corner of a scrim curtain. Hemstitch a pair of scrim curtains with a wide hem on the front and bottom edges. Make two filet squares like the patter gauging the stitches so there will be eight meshes to the inch. Place the filet squares in the inside corner of each curtain as shown in the little sketch and fasten them in place with a buttonhole stitch. Cut out the scrim from beneath the squares. Pull threads and run rows of hemstitching from the squares as shown in the sketch. The end of each row may be finished with an embroidered arrow. This

little French cupid makes a most unusual decoration for a pair of curtains and with fall housecleaning at hand every housekeeper will want new curtains for at least one room.



Alice Urquhart Fewell. *Seymour Daily Tribune*, September 27, 1922,

### Here's Something Very Unusual [Indian]



These quaint pieces of filet crochet designs may also be adapted to cross stitch with a very little figuring.

[No designer identified]. *Muscatine Journal and News Tribune*, November 5, 1924

### [Navajo Inspired Figure]

This is none too early to begin knitting for the summer wardrobe or else you will find yourself and children sweaterless. Then it will be too late to knit them, for the sweaters of the day are too intricate to be turned out in a few says, as they were of yore.

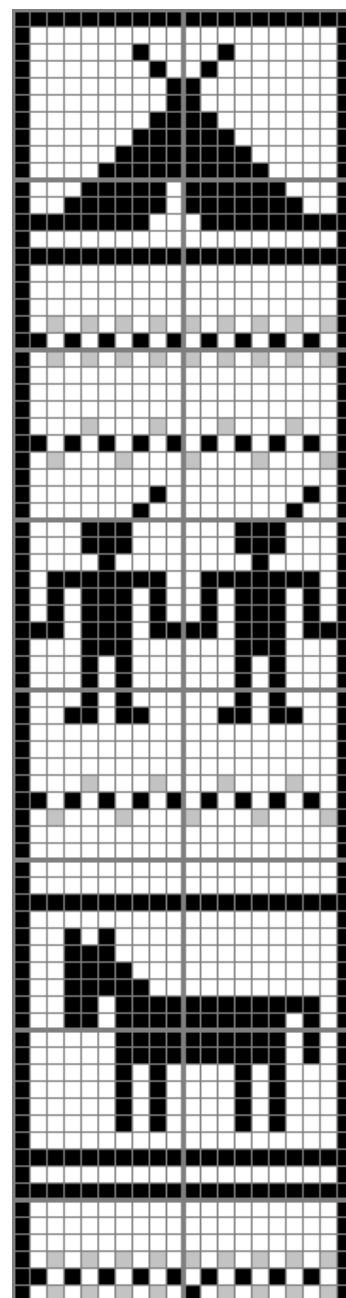
The Navajo pattern for the sweater, given on today's page is for a five-year-old child. The directions [not copied] here have been out for this size, but you should be able to make it smaller or larger, if you have any knitting sense at all.

Use any color combination you wish. The design has been worked out for a grayish tan background, which is becoming to any complexion. The horse is far brown, the little men are dark blue with blue or red feathers as you wish and the tepees are bright red. For best effect use a wool slighter lighter in weight than German town.

For the body of the sweater a round needle must be used so that figures will work out correctly. . . . The sweater must be done with the stocking stitch. . . [F]ollow the pattern, leaving three stitches of the tan background between each two horses. Follow the pattern as you would a filet design, holding the color you are not used underneath instead of tiring on each time your wish to use it. Be sure and hold it loosely or the design will draw. In case you get then too tight you will have to cut the threads underneath and tie. . .

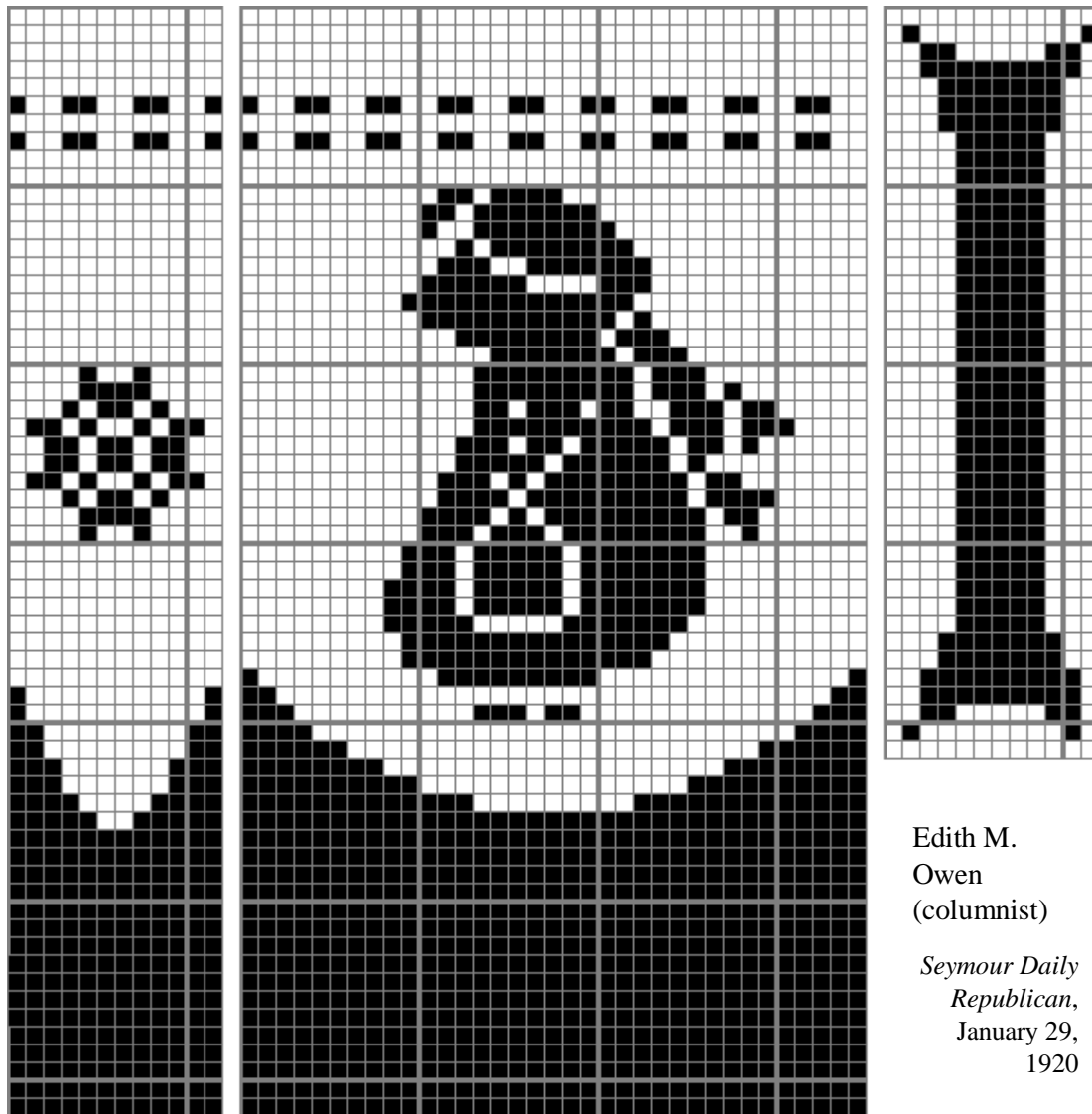
If you wish to make the set [of sweater, cap, and socks], you might make the tight-fitting cap alternating the Indian and horse, or any two figures around the cap and doing the same at the top of the socks.

Helen Baxter (columnist). *Philadelphia Inquirer*, February 18, 1923



## Slipper Bag

For the little miss who attends dancing school the dainty bag will be very useful. It is crocheted in five sections, having two wide sides, two narrow sides and bottom. When finished and sewed and lined, the top edge is finished with a single crochet and picot



Edith M.  
Owen  
(columnist)

*Seymour Daily  
Republican,*  
January 29,  
1920

edge or scallops. Two cords, one on each side of the double row of blocks and drawing up on opposite sides complete the bag.

## **Fill**

## Beautiful Cross-Stitch Designs for Sofa Pillows, Collars, Table Covers etc. [e]

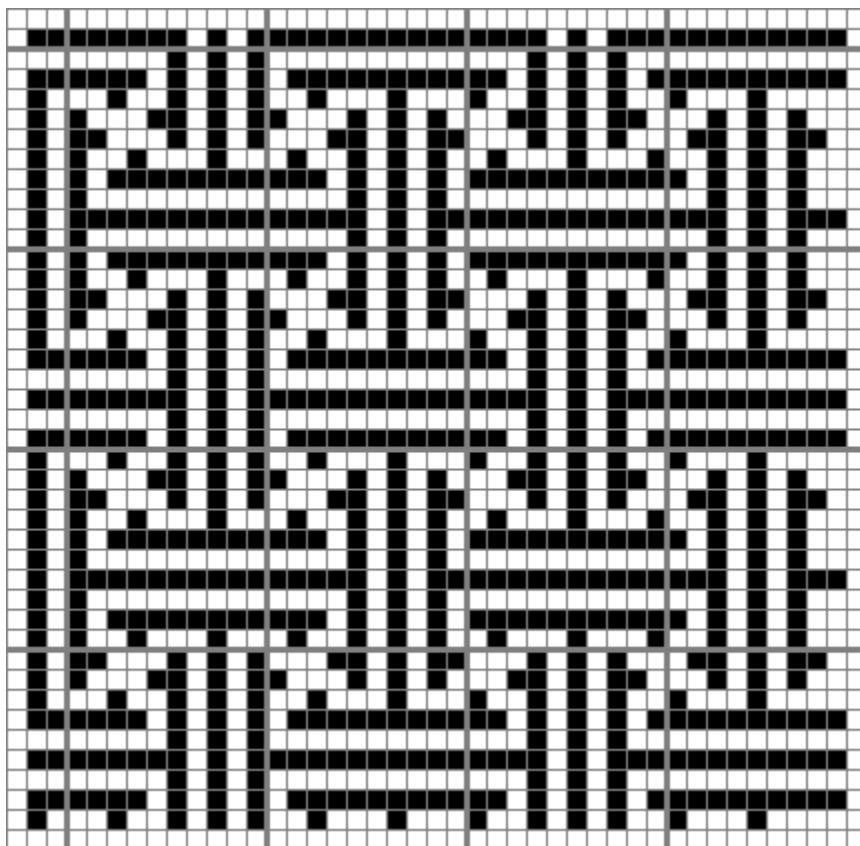
Dear Globe Sisters:

Seeing several requests for patterns of cross stitch, I send a few, hoping they are what is wanted. I have some more and shall be very happy to send them. I enjoy this delightful column, some of the letters appeal so strongly to me, and have often felt tempted to write, but felt there were so many more able writers, so held back, a silent admirer of this wonderful [Household]

department. But it does not seem fair to receive so much without helping when we can, especially when the editor is so kind and patient, and invited all to help. That he has the grateful thanks of hundreds of busy workers is undoubted, and although I have been a housekeeper for many years, and have brought up a family of three, I am always learning something from the Globe, as I am sure is the case with all the readers. It is the greatest educator I have ever read.

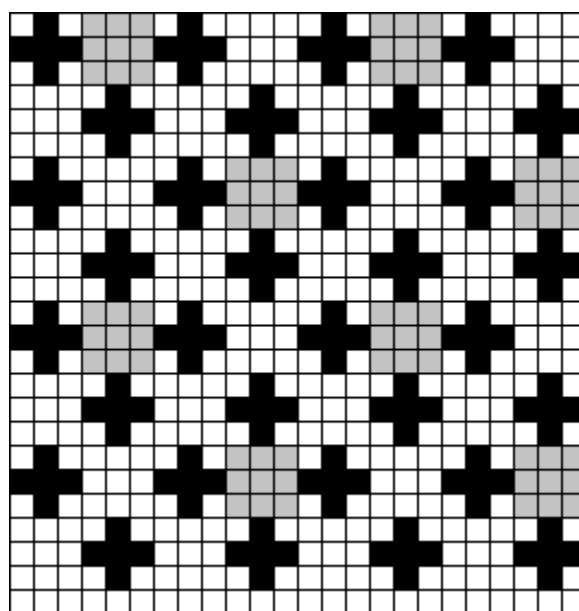
Patience.

*Boston Sunday Globe*, January 31, 1904

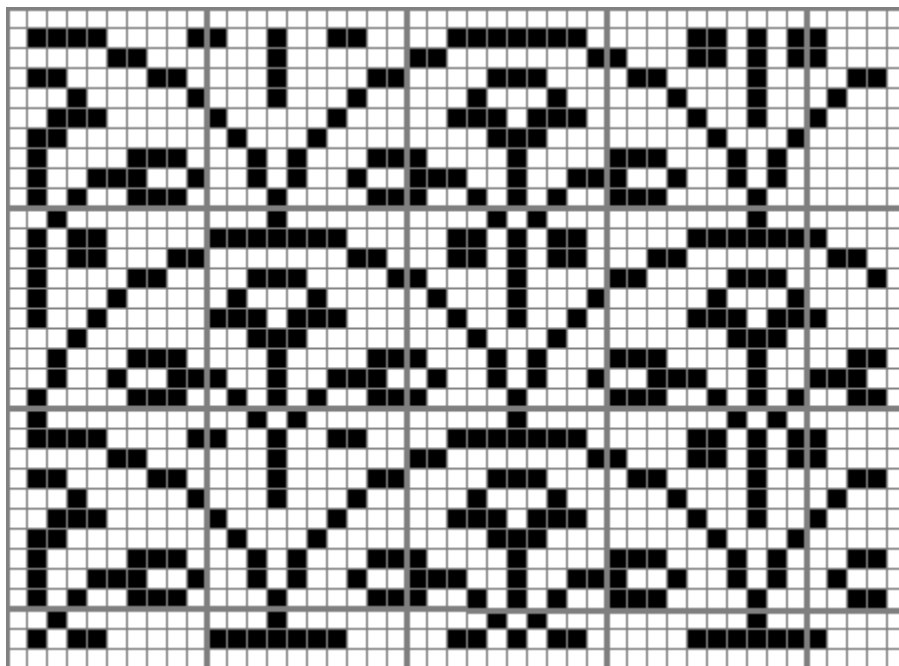


## Cross Stitch for Sofa Pillow.

La Grand Dame, *Boston Sunday Globe*, March 20, 1904



## Cross-Stitch Design



This is a simple design suitable to work on cot or perambulator-covers, toilet-mats, or any article that is required to be covered all over with a light pattern; two colors or two shades of one color are employed, they may be in flax thread, filoselle, crewel or ingrain cotton.

*Celina Democrat*, August 18, 1911  
*Wausau Pilot*, August 15, 1911  
*Wood County Reporter*, August 10, 1911

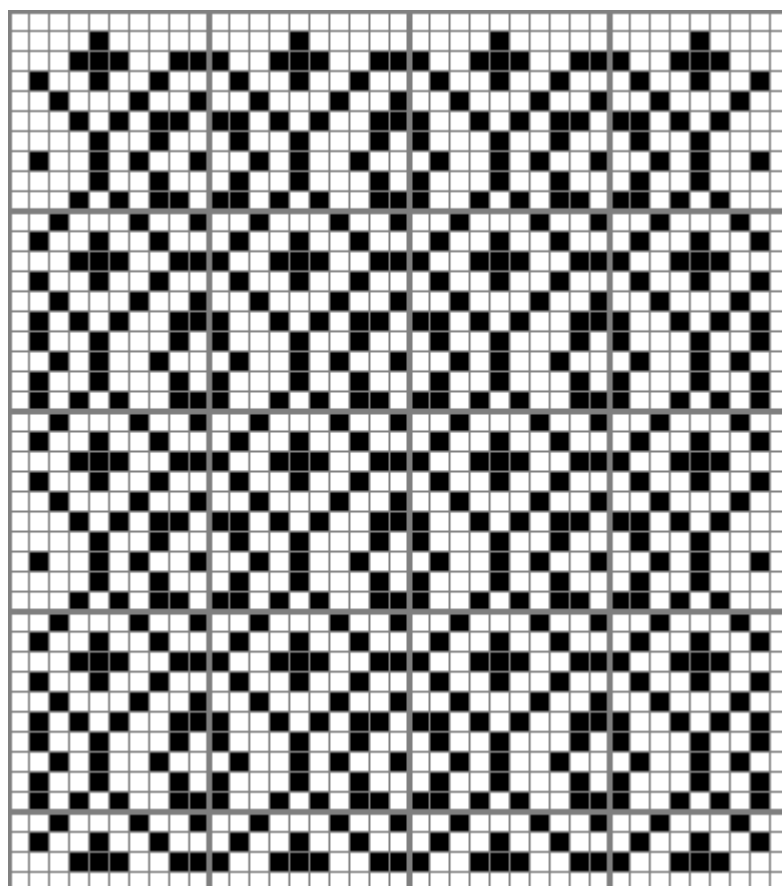
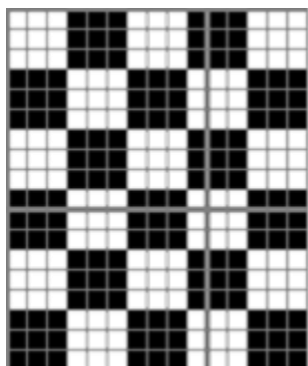
## Cross Stitch Design for Sofa Pillow

La Grand Dame, *Boston Sunday Globe*, March 20, 1904

## Cross Stitch For “Ida”

For Ida – Saw your request for cross-stitch patterns to Annette J., and although I am not that individual I venture to send you some of mine. Have more elaborate ones if these meet your approval. Mrs J. H. S.

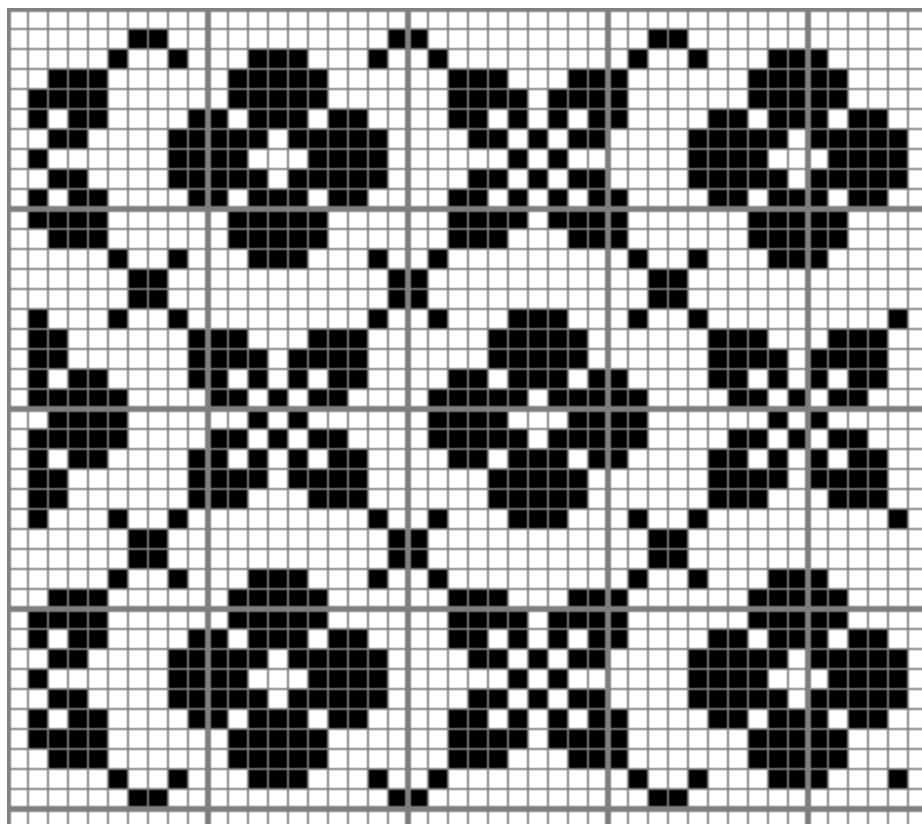
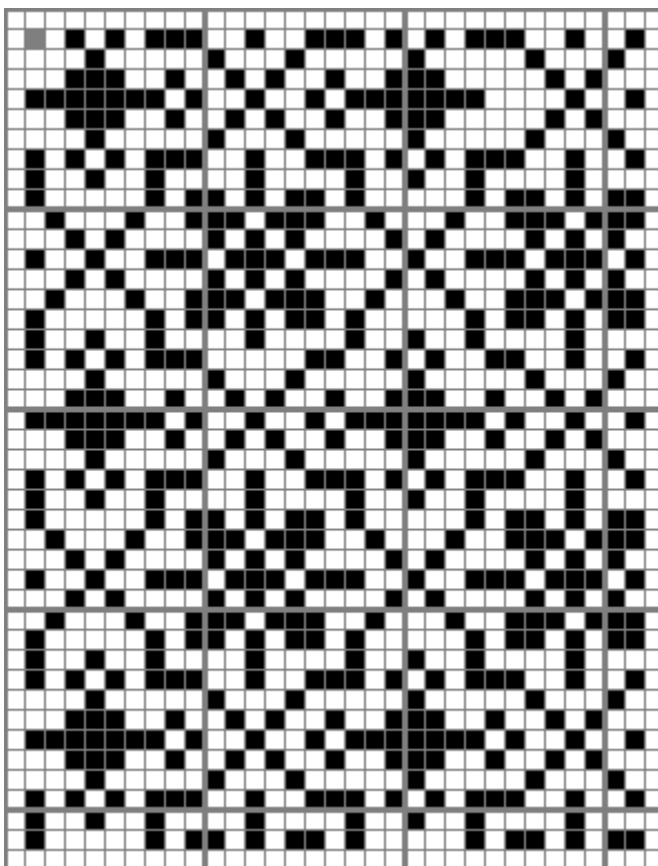
*Boston Sunday Globe*, February 24, 1901



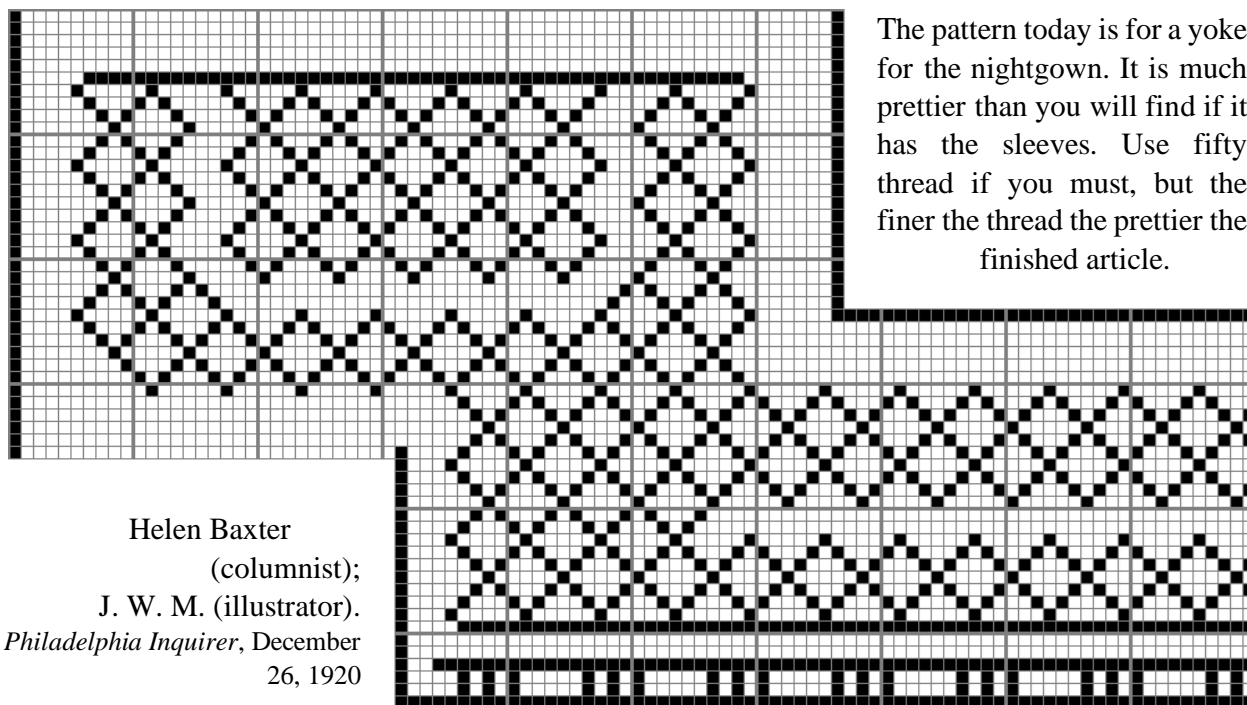
## Cross Stitch Sofa Pillow Designs

Dear Roxie – Enjoyed your little chat in tonight’s column, Jan 28. Have sent in some designs for you, and hope you can utilize them. If not for the bag they will be pretty for something else. I made a needle case of scrim, making the design in red and filling it in with back, lined it with red silk, put leaves of flannel inside and tied it together back and front with red ribbon. It was right pretty. The work is certainly a great strain on the eyes. Will send you some designs for collars, if you would like them, and as I, too, am a “tatting fiend,” will give you some of my “pots” some time. You certainly have my sympathy, and it will be a pleasure for me. I assure you, to send you all the new and pretty things I can. My next contribution is to be a new braided sweater. Is this in your line of fancy work? La Grand Dame.

*Boston Sunday Globe, February 21, 1904*

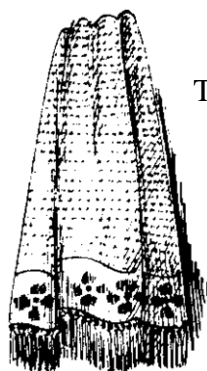


## Filet Yoke with Sleeves



The pattern today is for a yoke for the nightgown. It is much prettier than you will find if it has the sleeves. Use fifty thread if you must, but the finer the thread the prettier the finished article.

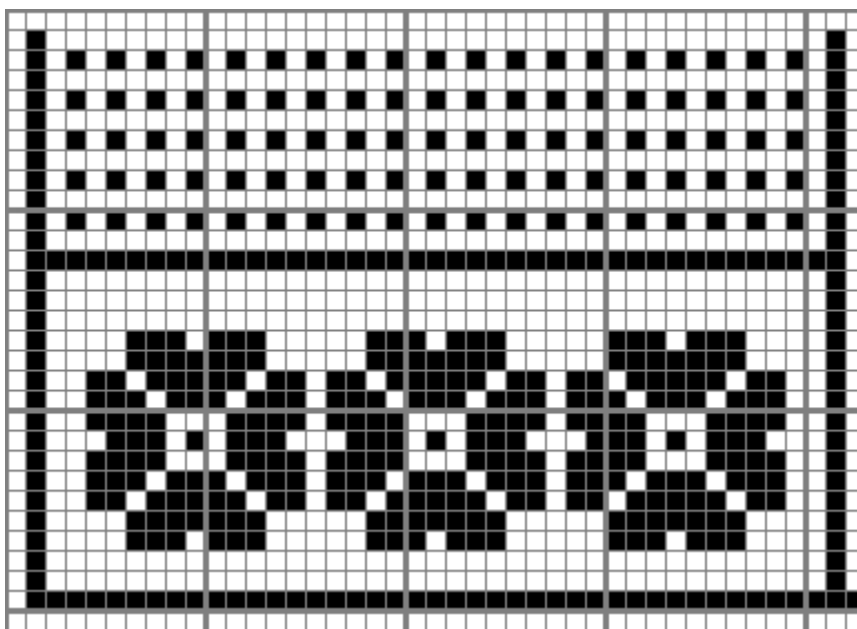
Helen Baxter  
(columnist);  
J. W. M. (illustrator).  
*Philadelphia Inquirer*, December  
26, 1920



## Shawl

This shawl of  
Shetland  
floss in filet  
crochet is  
one of the  
most  
attractive  
and useful

for porch wear during the coming warm seasons. Chain 124, double crochet in fourth stitch, making 123 dbl cr in all. Follow the black pattern, making the shawl as long as desired and finish with a 6-inch fringe.



Edith M. Owen

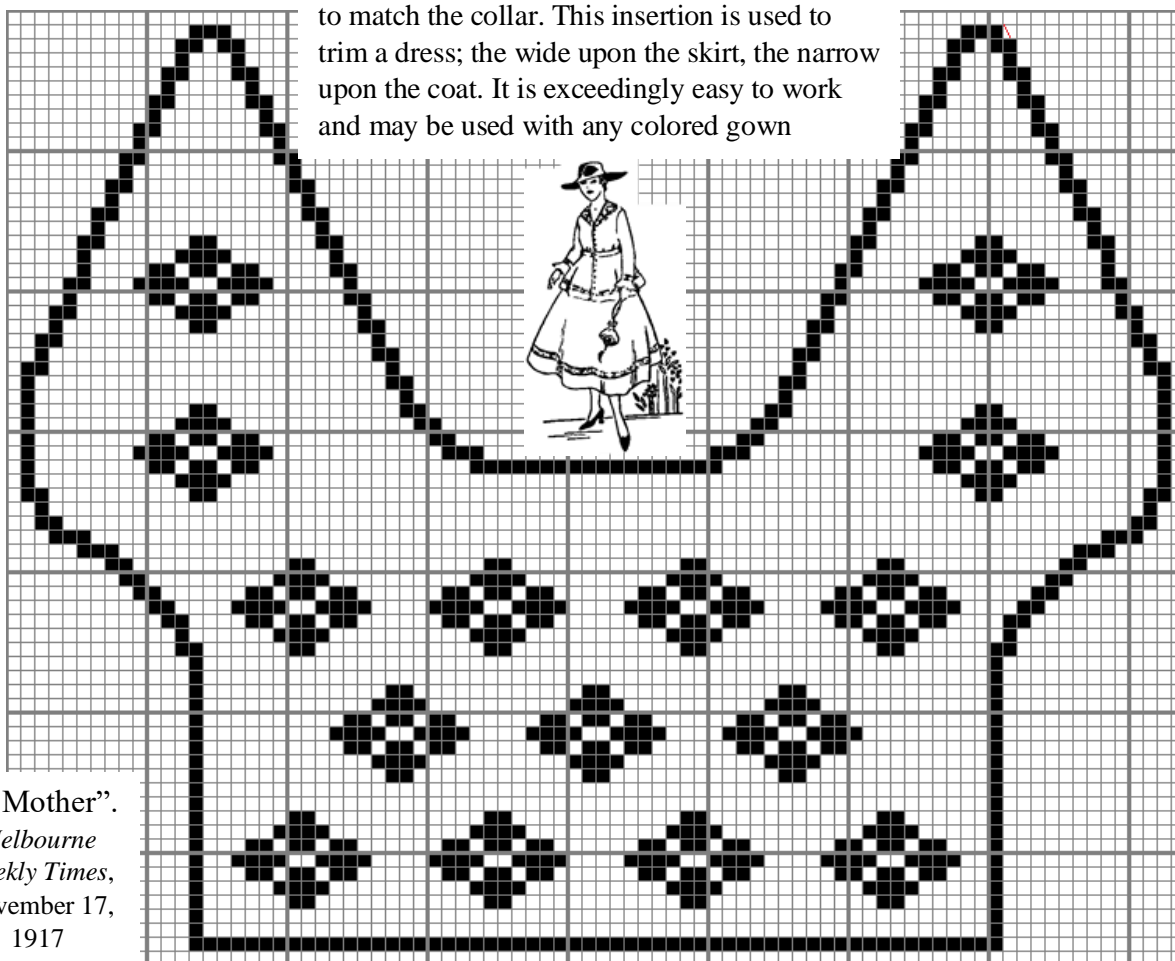
*Greensboro Daily News*, Dec 26, 1920; *Portsmouth Times*, Feb 22, 1920; *Seymour Daily Republican* Jun 5, 1920



## Crochet Collar

Hand-work is to be largely used for dress trimming and decoration. By its aid the ordinary frock will be transformed into an elegant costume. A pretty collar is simply worked in filet crochet. The collar will suit almost any dress or coat, if worked in linen thread and will be and durable.

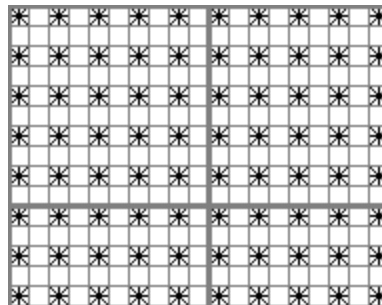
I can lend a pattern of insertion in two widths to match the collar. This insertion is used to trim a dress; the wide upon the skirt, the narrow upon the coat. It is exceedingly easy to work and may be used with any colored gown



“A Mother”.  
Melbourne  
Weekly Times,  
November 17,  
1917

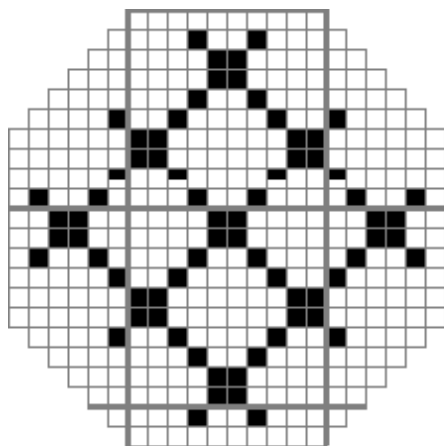
## Sofa Pillow Cover

Gertrude of Roslindale – Sofa pillow cover. Get half yard of the blue checked gingham, check about three-eighths of an inch square. Cut off a piece so as to make an 18-inch square, cross -stitch all over on the darkest blue checks with white linen floss as shown in illustration Next get some blue chambray and make a square for back. Make a 3 1/2 ruffle of white lawn and baste to the checked square; now make a four-inch ruffle of the chambray and baste it on the white. This allows the chambray truffle to extend half inch beyond the white. Now bast on back of the whole and stitch, leaving one end open to insert your pillow. Hem the open end of the back and bind raw edges of ruffles and checked square together. Close with hooks and eyes. Red check gingham can be used in the same way. This makes a pretty cover and when soiled is easily launders.



Mrs J. H. S. *Boston Daily Globe*, April 17, 1901

[\* The zipper was first patented in 1893 and they were not common in 1901.]



### Dainty Baby's Cap

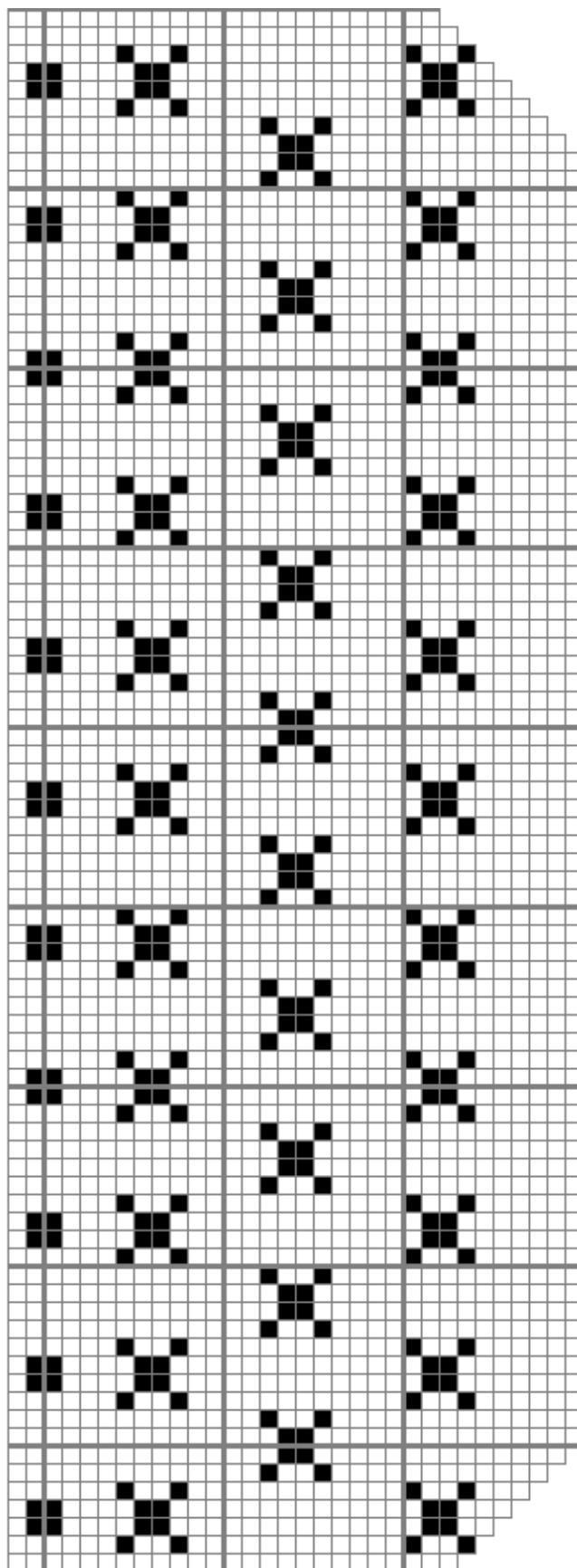
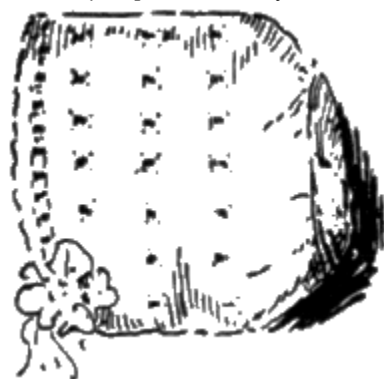
Crochet cotton No. 70 is used for this dainty baby's cap and needle No. 14. It is made to fit the face by ribbon through the slots. The slight fullness of the front is gathered to fit the crown. Finish edges with a single crochet and picot edge and ribbon rosettes.

Edith M. Owen

*Greensboro Daily News*, July 13, 1919;

*Portsmouth Times*, July 13, 1919;

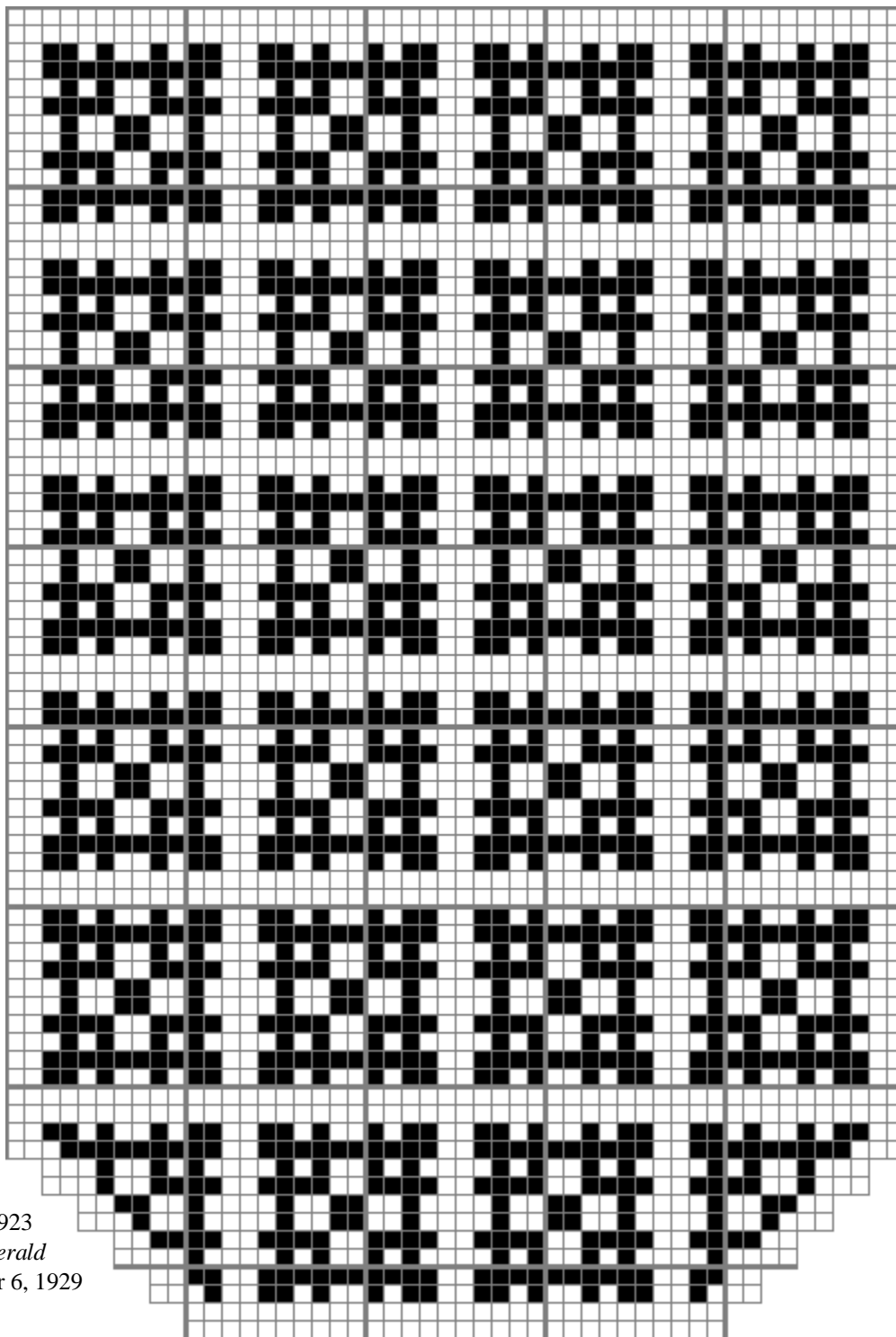
*Seymour Daily Republican*, July 31, 1919



### With the Magic Touch of Handwork

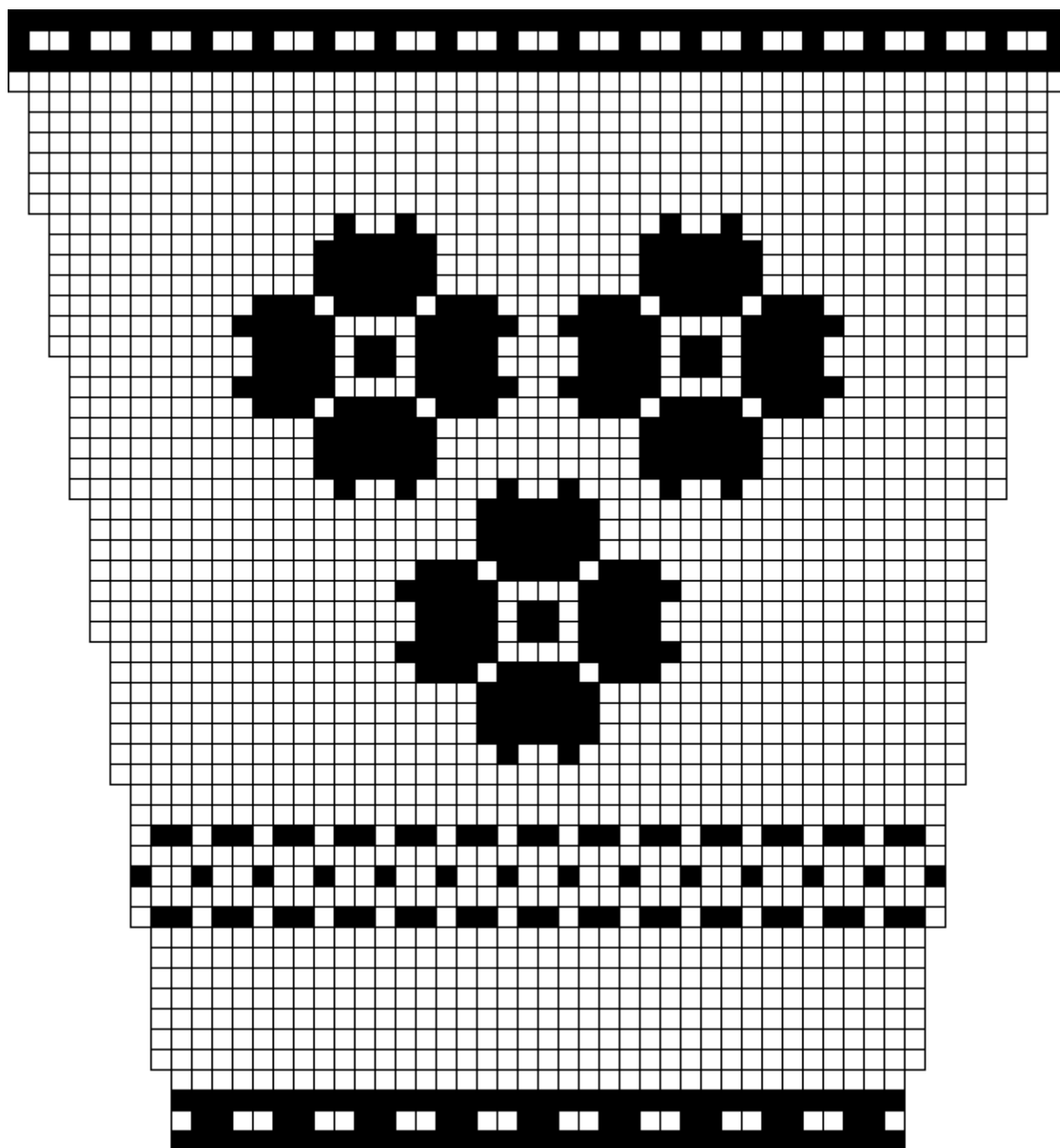
The large design in the center is one-half of a draw-string bag. Use colored silk and crochet two duplicates of this pattern, stitch them neatly together on the side and add a solid silk or satin lining, which may extend beyond the top and form a casing for the drawstrings. Another method is to crochet sever open rows at the top for the strings and also add a wee edging. Finish the bottom with one or more tassels. E.S.R.

*Montana Helena  
Independent,  
December 9, 1923  
Portsmouth Herald  
December 6, 1929*



## **Lamp Shades**

## Lamp Shade



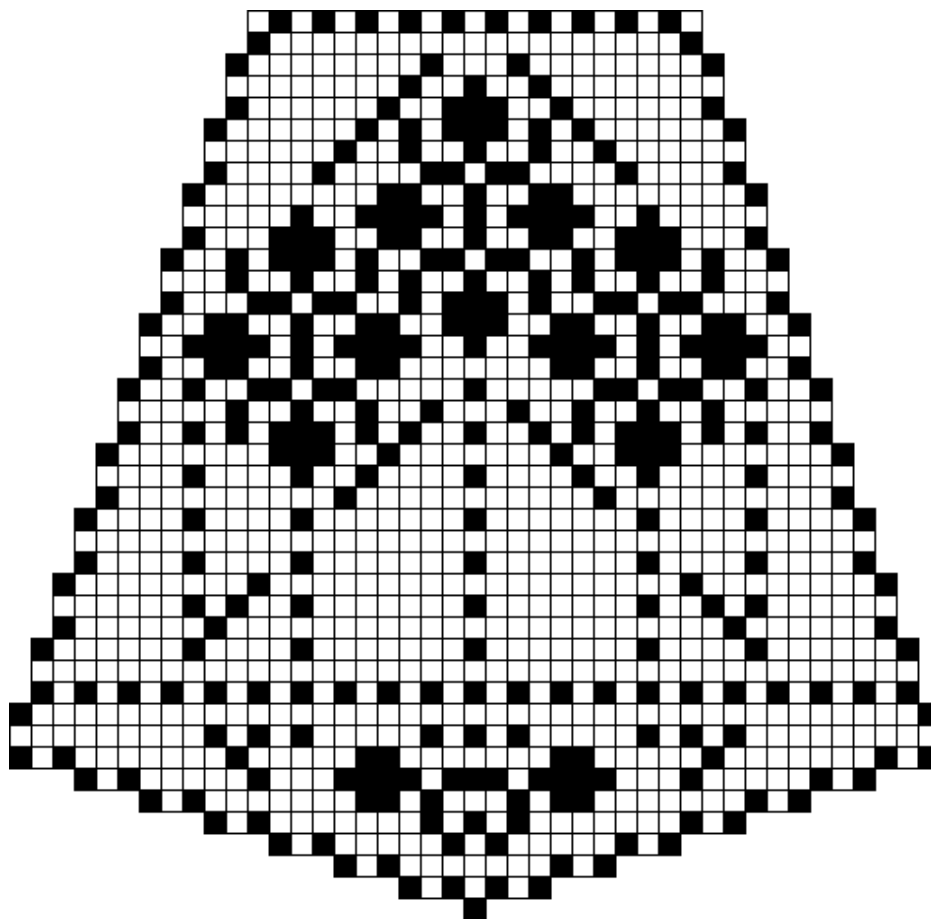
This block design is of a panel to a lamp shade, consisting of six panels, the tiny narrow strap covering the seams. It is about 21 inches diameter at top, 15 inches diameter at bottom, and eight inches deep, crocheted with No. 50 crochet cotton. Line with silk and place over frame.

Edith M. Owen.



*Portsmouth-Times*, March 21, 1920, page-14; *Seymour Daily Republican*, May 8, 1920

### Candle Shade



This design is for a small candle shade which when completed is very pretty and pleasing. There are four sides to be crocheted, the edges of which, with the exception of the top and bottom edges, are sewed together. The remaining edges, top and bottom, are finished with a single crochet and picot edge.

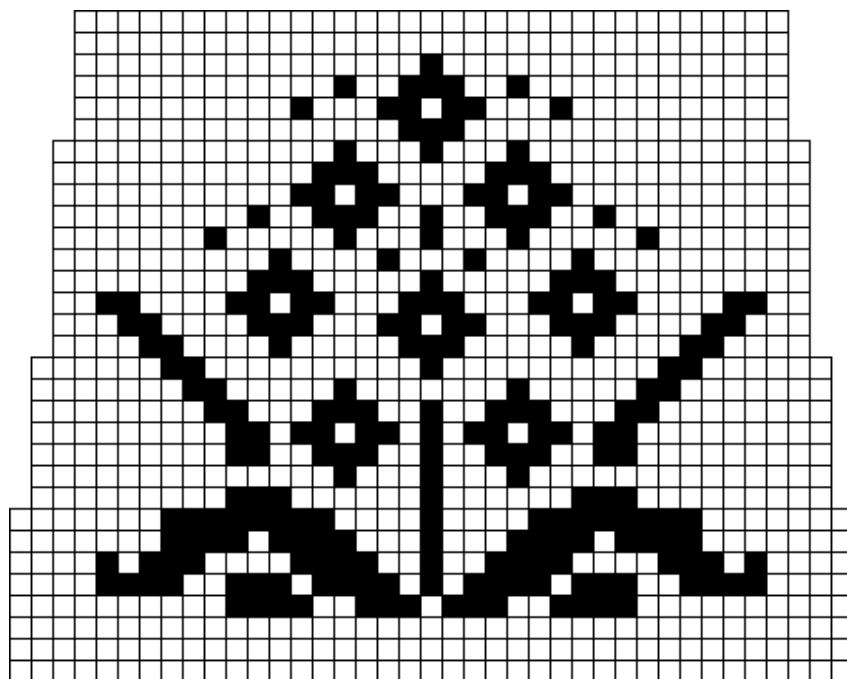
The prettiest way to make a wire frame the correct size, bind the wire with silk ribbon and line it with silk. The lace is then drawn over the silk covered frame. Tassels are attached at the points.

The frame extends only to the top edge of the tiny apron which hangs down by itself.

Edith M. Owen

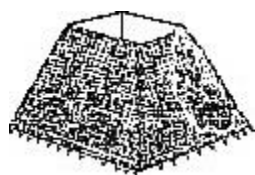
*South Bend News-Times*, January 13, 1918

### A Crochet Candle Shade for Your Boudoir



The design ... is one side of a four-sided candle shade that is just the thing for your dressing table. Each side of the shade is crocheted separately, then the edges are joined together by slip stitches. A silk lining may be stitched beneath the crochet and the shade should then be mounted on a wire frame.

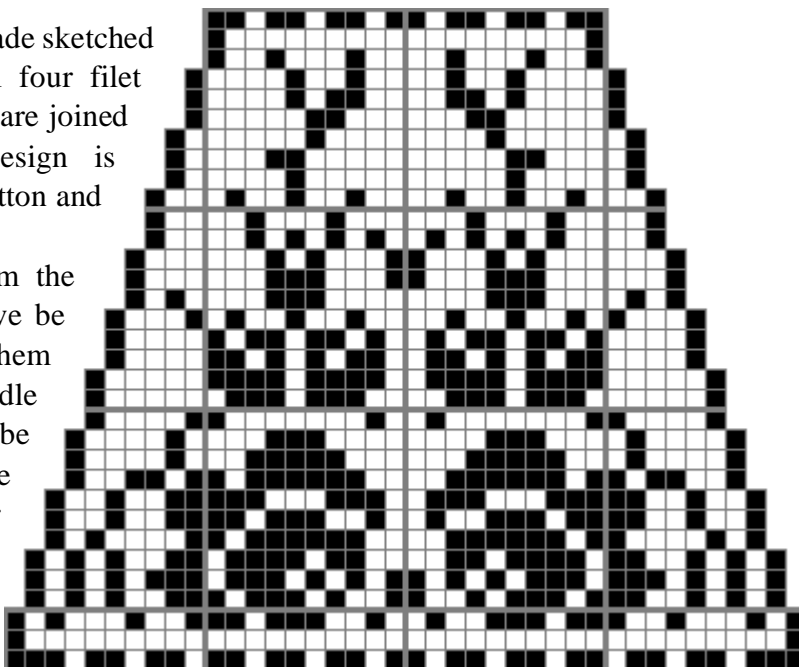
*Daily Record,*  
December 7,  
1922; *Omaha*  
*Morning Bee,*  
March 18,  
1923



### Filet Design for a Candle Shade

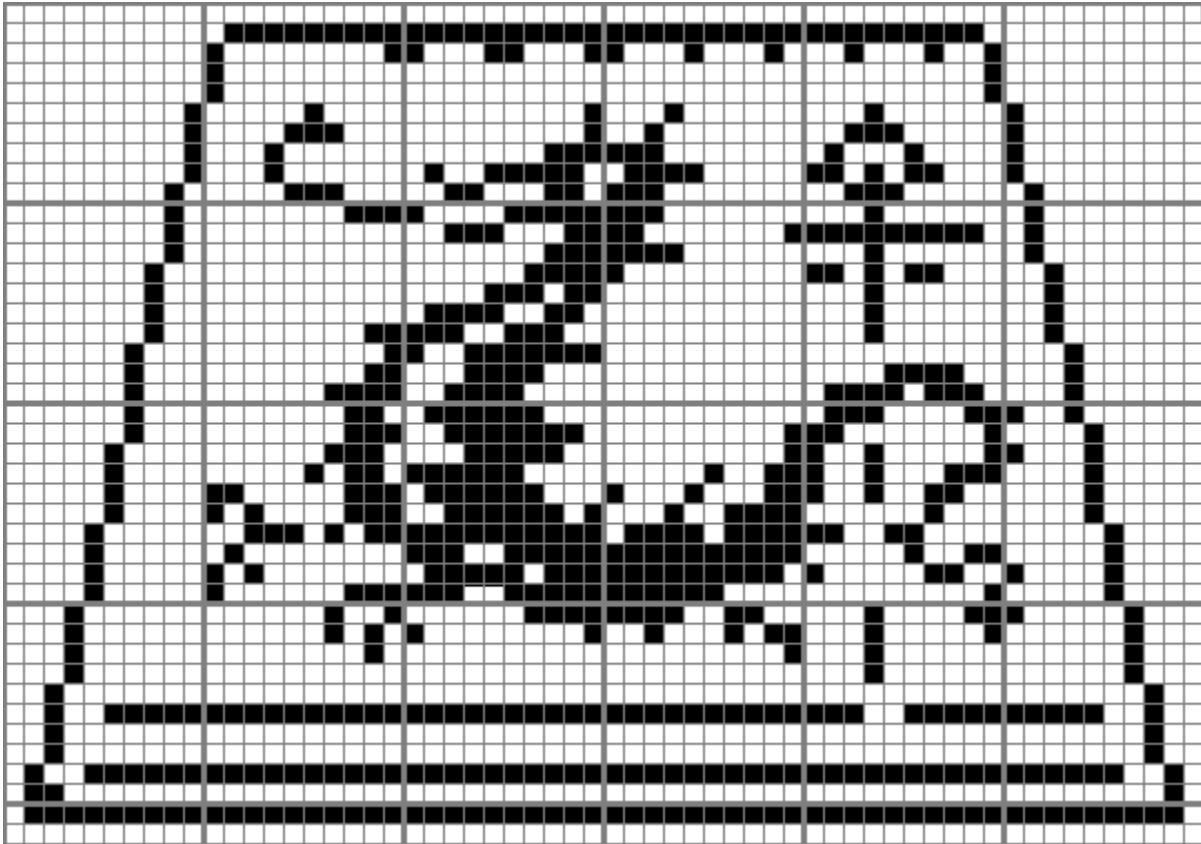
The candle shade sketched is made from four filet pieces, which are joined together when finished. The design is worked with number 50 crochet cotton and a number 12 hook.

Start to work the pattern from the lower edge. When four pieces have been made like the one shown, fasten them together to form a four-sided candle shade. The lining of the shade may be of silk or heavy paper and will be more attractive in either yellow or rose color. The lower edge of the shade is finished with a picot, and tassels at the four corners may be added if desired. If a silk lining is used it must be pasted to a stiff foundation made of heavy paper or cardboard.



Alice Urquhart Fewell. *Seymour Daily Tribune*, April 22, 1921

### Dragon Filet Shade for Lamp



Just after the holidays there comes a lull in realm of needlework, for there is usually no incentive. The design published today is to keep your interest going. Mayhap you will receive a little lamp that need just such a shade, if you have not one already.

Although you really have to do is one motif for the shade, making the rest of linen, it would be better to make at least two and, better yet, four sides of filet.

Use seventy thread and an eleven needle. If you have difficulty in getting a frame to fit, you can easily make one of wire and cardboard. Make all non-lace pieces of linen and the weight for bureau covers. Shrink both lace and linen before combining. Put a picot around the edges and line with pale silk.

If you haven't use for such a shade, save the pattern anyhow. The motif is a style that is suitable for almost any variety of household linen in either filet or cross stitch.

Helen Baxter (columnist) & JWM (illustrator). *Philadelphia Inquirer*, December 24, 1922



## Filet Candle Shades

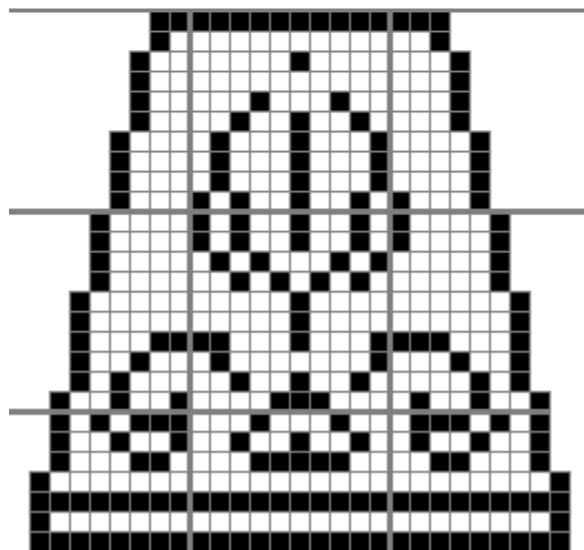
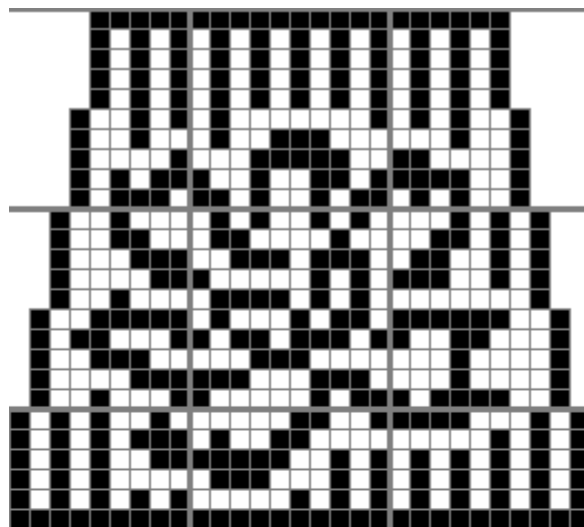
Candle shades are coming into their own again and if not used too frequently around the house they are a relief from the monotony of plain candles.

The patterns given on today's page are for the little banquet lamps. The design, in so small a shade, should be repeated on all sides instead of making two or more sides linen, as in the larger shades. Use no coarser than seventy thread and a twelve needle for the work.

If you prefer the shades unlined, you may stiffen the lace by dipping it in a solution of sugar and water then pressing into shape with the hands and allowing to thoroughly dry before touching again.

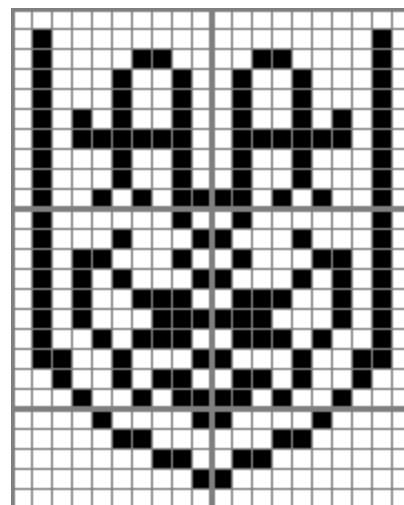
J. W. M.

*Philadelphia Inquirer*, April 29, 1923



## Filet Design for a Lamp Shade

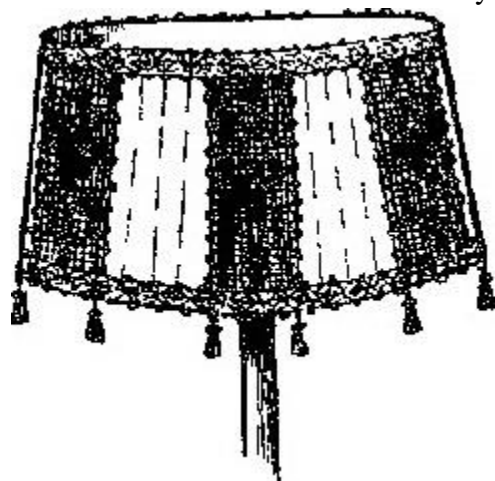
This filet design decorates the attractive lamp shade sketched below. Select a lamp shade frame of the desired size and shape and cover the frame with colored silk. Make enough of the filet tabs like the pattern to reach around the bottom of the shade. These will look better over the color if ecru thread is used instead of white. Gauge the stitches so that there will be six meshed per inch. If the tabs are for a very small shade, make eight meshes per inch. Select a silk fringe for the shade to match the silk covering, and the same depth of as the dept of the tab measuring from the point. Put the fringe on the shade and then place a row of filet tabs over this as shown in the illustration. Finish the top and bottom of the shade with gilt braid. The colored fringe showing below and through the meshes of the filet gives a most unusual effect when the lamp is lighted.



Alice Urquhart Fewell. *Seymour Daily Tribune*, August 2, 1922

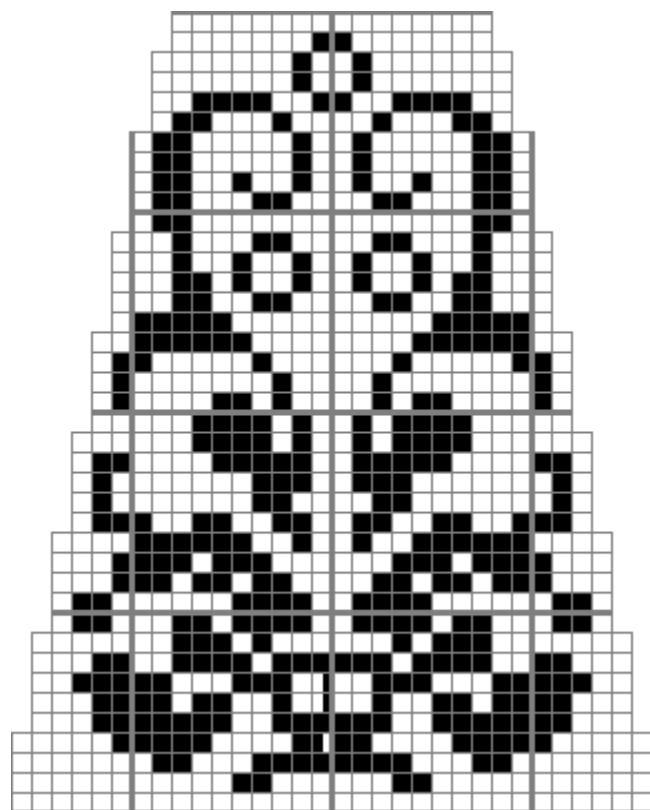
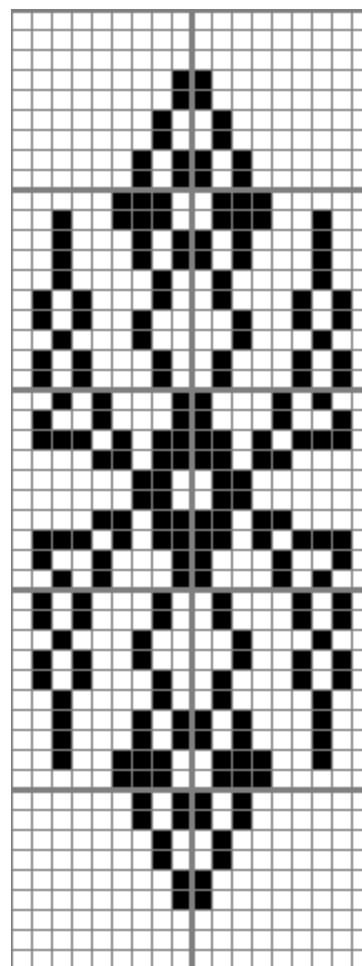
## Filet Design for a Lamp Shade

This filet design is used to trim a silk lamp shade. The bands when made according to the directions given below are long enough for a shade eight inches in depth. Make six filet strips like the pattern given, using ecru colored thread and gauging the stitches so that there will be six meshes to the inch. Cover a wire shade frame with silk putting the silk on plain or laid in small pleats. Rose colored silk will give the most pleasing effect or some shade of yellow. Put the six filet strips up and down equal distances apart around the shade. The sketch will show how they are put on. Sew the strips top

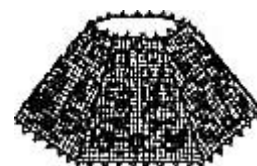


and bottom to the shade. Finish the edges of the strips with a narrow gilt brad as shown in the drawing and then put a wide gilt braid around the top and bottom of the shade. The bottom edge is finished with twelve gilt tassels.

Alice Urquhart Fewell  
*Seymour Daily Tribune*,  
February 20,  
1922

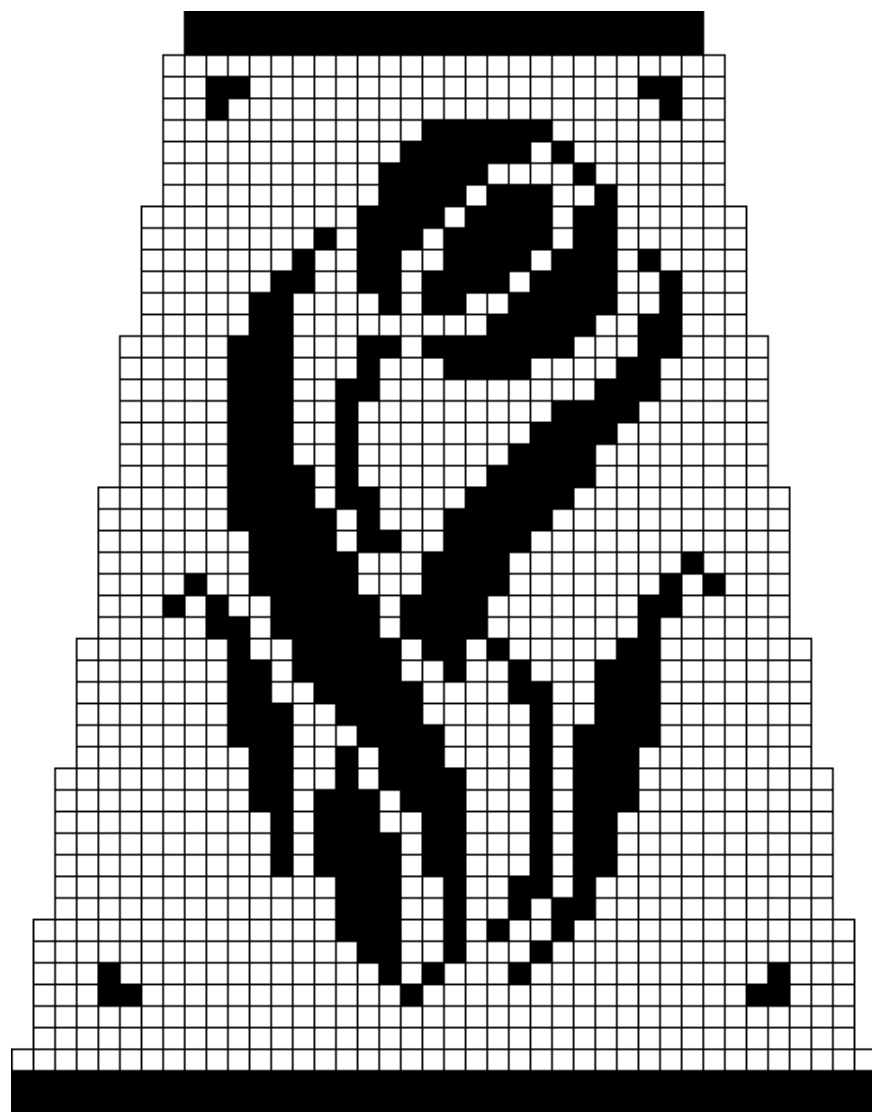


## Filet Design for a Lamp Shade



The filet pattern given above was designed for a small lamp shade, using fine thread and gauging the stitches so that there are eight meshes to the inch. Join the six pieces to form a lamp shade as shown. The points along the side of the sections are sewed together, and top and bottom finished with a picot. Make a lining for the shade from heavy colored paper. The lining is cut like the pilot pieces and sewed together. Sew the file shade over the paper when finished.

Alice Urquhart Fewell.  
*Seymour Daily Tribune*, May 26, 1926



### Filet Pattern for Lamp Shade

The block pattern is a panel in filet lace for the same shade as an embroidered panel. The crocheting must be eight meshes to the inch if a ten inch shade is required. The filet panel combined with the embroidered panel is very effective, having three of each alternately arranged in a six sided shade. Crochet cotton No. 70 should be about right. The lace panels should be put together with braid and finished with braid.

Edith M. Owen.

*Greensboro Daily News;*  
November 16, 1919; *Seymour*  
*Daily Republican,*  
December 20, 1919

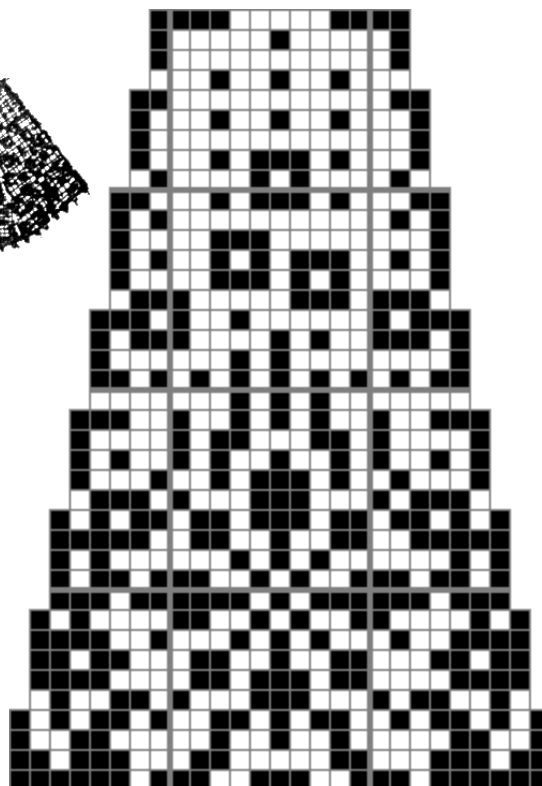
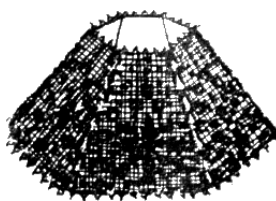
## Filet Design for a Lamp Shade

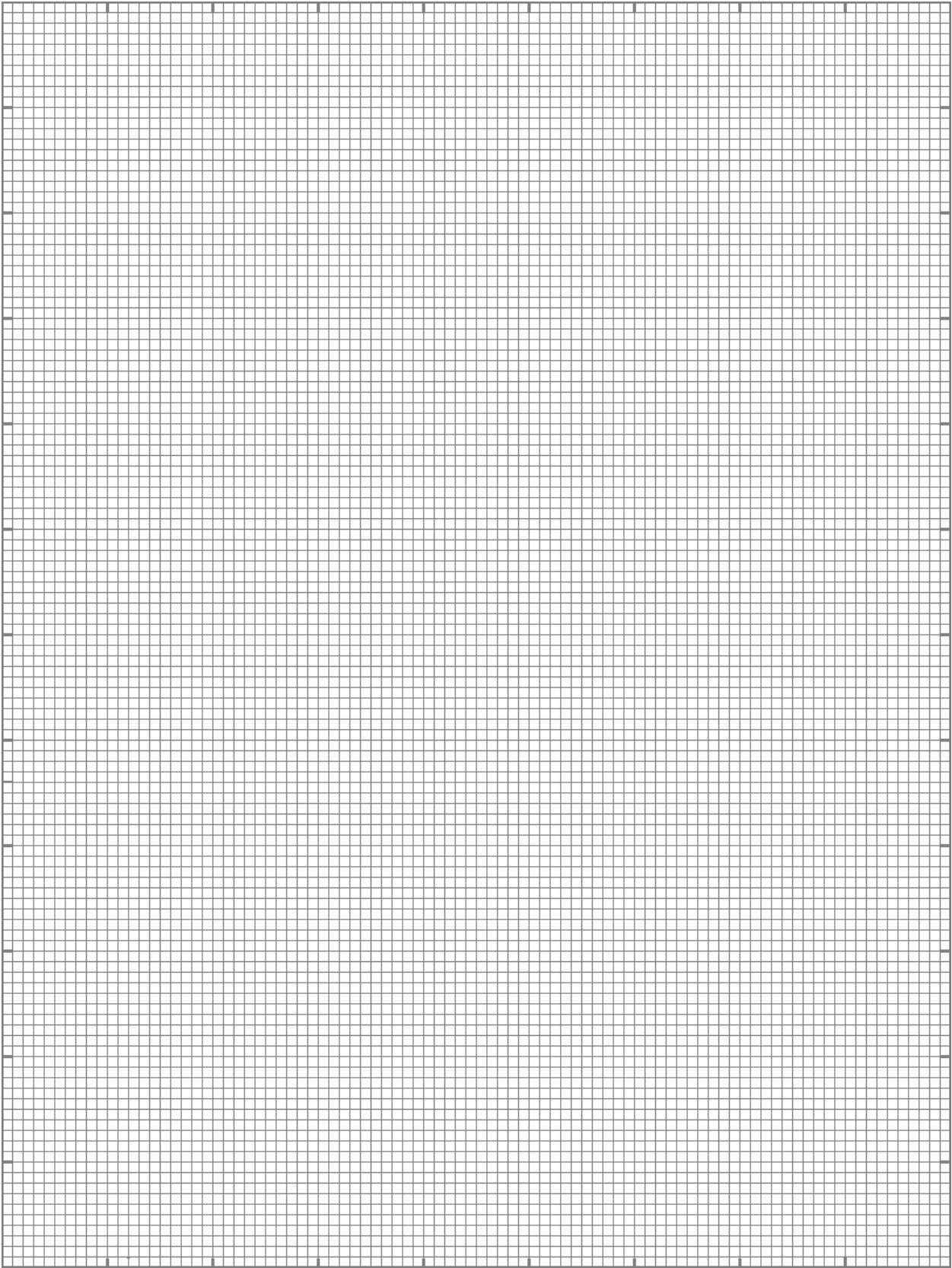
The filet section illustrated is part of a hexagonal lamp shade. Work up six pieces like the pattern given, using fine thread and gauging the stitches so that there are six meshes to the inch.

Cut six pieces from a piece of colored glazed chintz the same size as the filet pieces. Sew the chintz pieces together to form a hexagonal shade. Now sew the filet pieces together catching the points together as they come along each seam. Hem the lower edge of the chintz lining and finish the filet shade with a picot top and bottom. Put the filet shade on top of the chintz lining and tack. This may be slipped over a wire shade frame or a metal shade holder may be fitted to the top opening.

Alice Urquhart Fewell

*Seymour Daily Tribune*, August 4, 1925

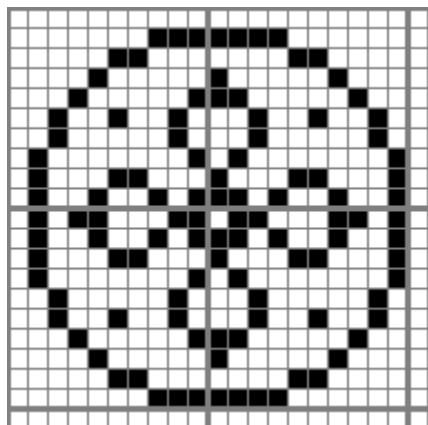




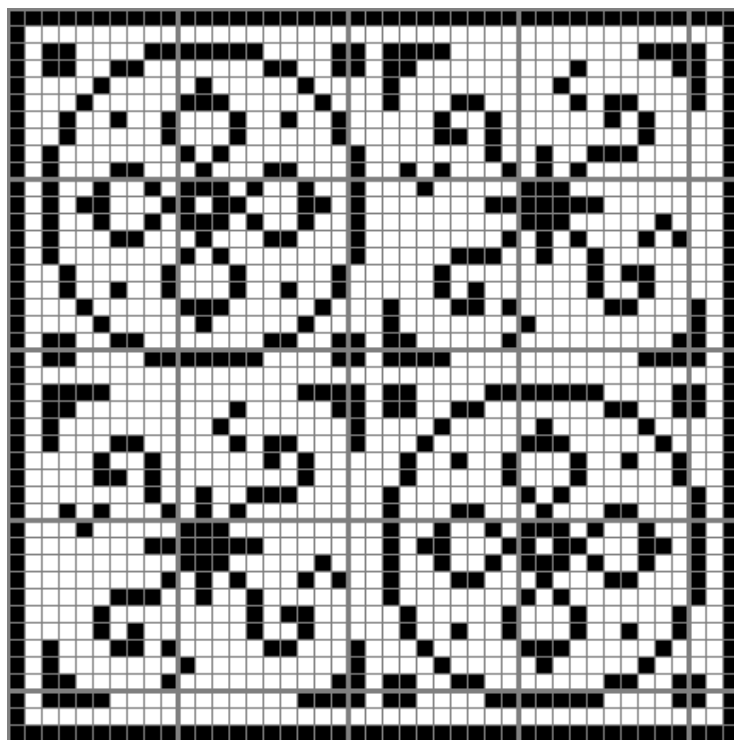
**Medallions – Motifs and designs able to stand alone**  
**(Some patterns may include matching bands and other features)**

## Novel Porch Set

Most persons object flies and more object to fly-swatters, so the thoughtful hostess tries to eliminate both when she has her refreshments served on the parch, and she supplies herself with covers for the various food receptables. And this is just the time of the year to prepare for those summer parties.

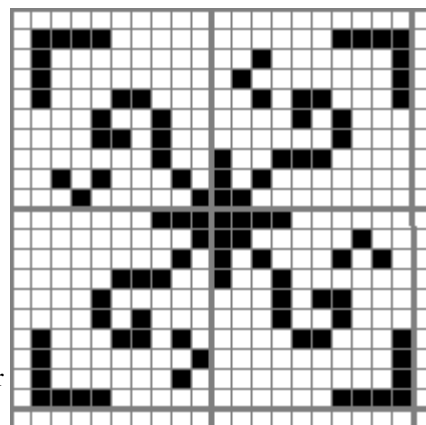


Sugar Cover



Tray Cover – 16 x 24 inches

Covers are designed for the tray, first of all, so as to have everything in harmony and then for the sandwich or cake place and the sugar bowl and cream pitcher. If the spray of flowers is chosen to be embroidered on the covers, the linen should be white. The edges of the covers may be hemstitch, which is fad of the moment, or they be scalloped or finished with a tiny crochet edge.

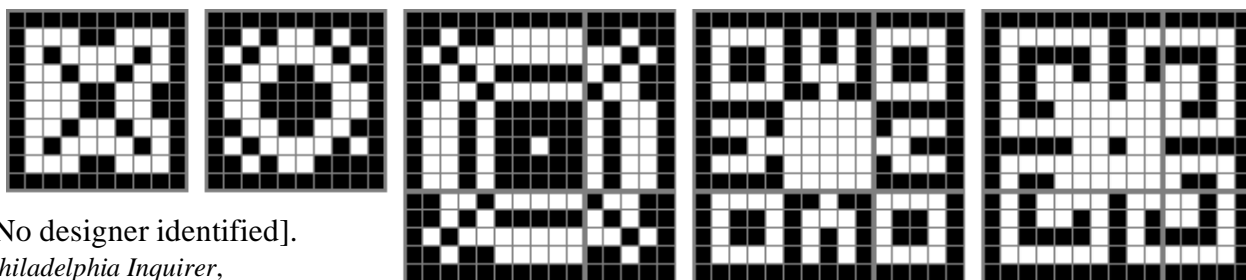


Cake Cover

If the either other design is chosen, it may be carried out either on white or ecru linen. The design may be done in cross-stitch with one color. The covers are made more attractive by being weighed down at the ends with heavy colorful beads which we find in the toy departments of the stores. The work on the sets is comparatively little and the gain in originality, decorations and thoughtfulness exceedingly great.

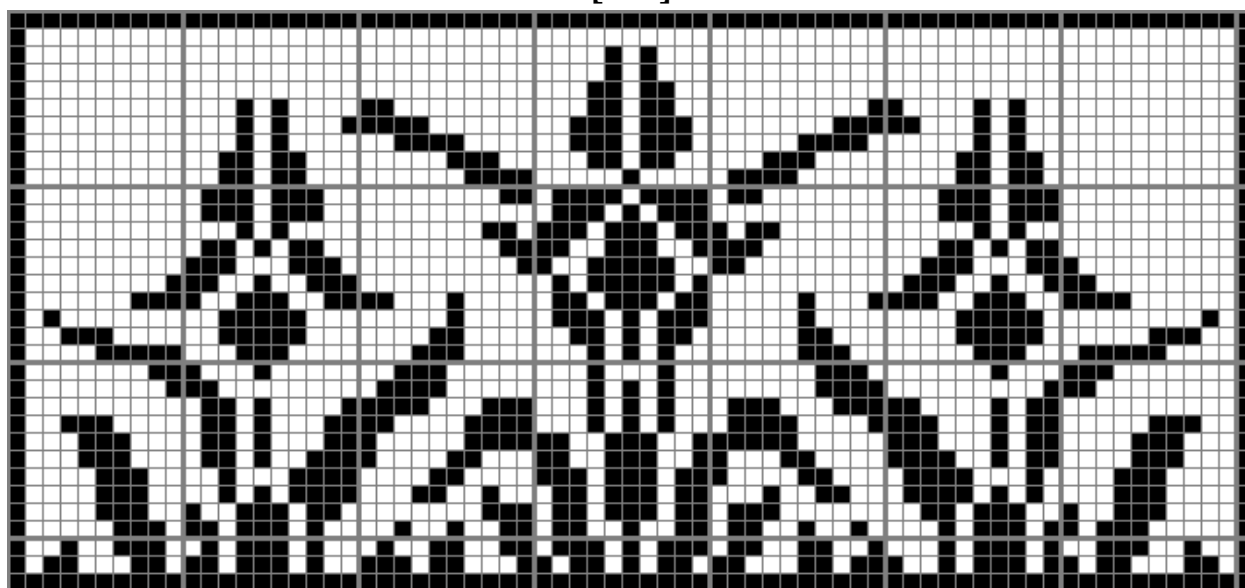
Helen Baxter (columnist).

*Philadelphia Inquirer*, March 11, 1917

**[Small Cross Stitch Squares]**

[No designer identified].

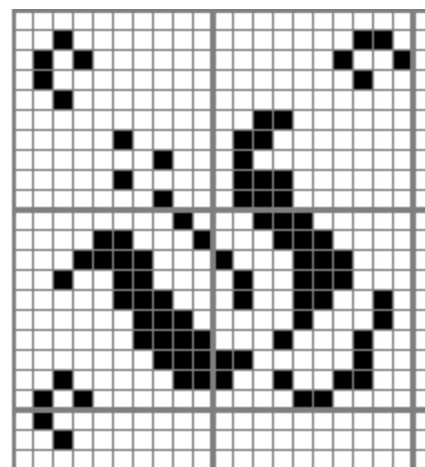
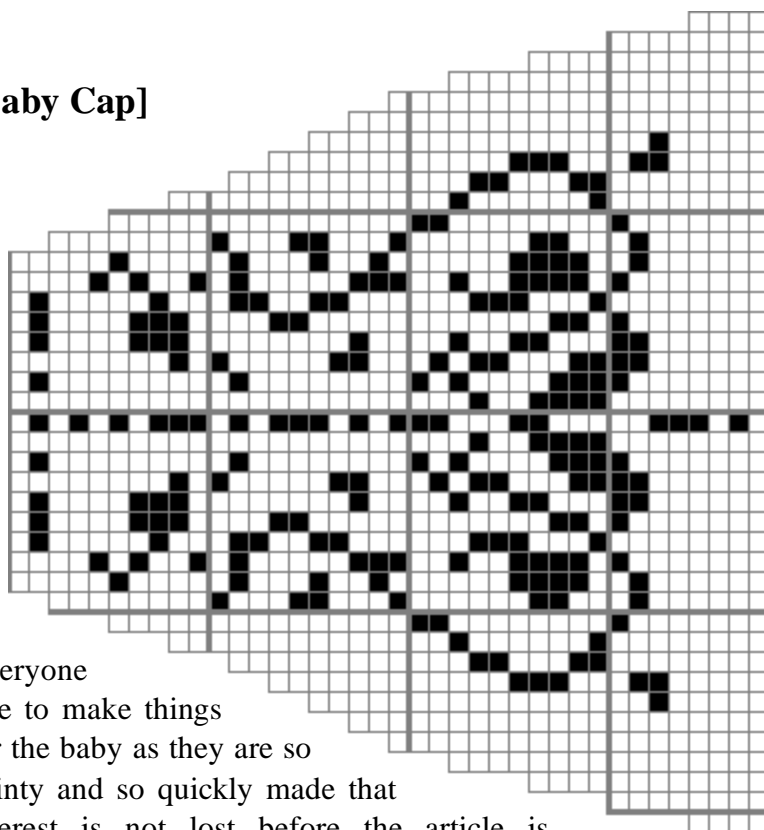
*Philadelphia Inquirer*,  
February 15, 1920

**[Iris]**

Panel which may prove useful when you are making various pieces of household linen.

*Casper Daily Tribune*, January 21, 1923



**[Baby Cap]**

Helen Baxter (columnist).  
*Philadelphia Inquirer*,  
 August 31, 1919

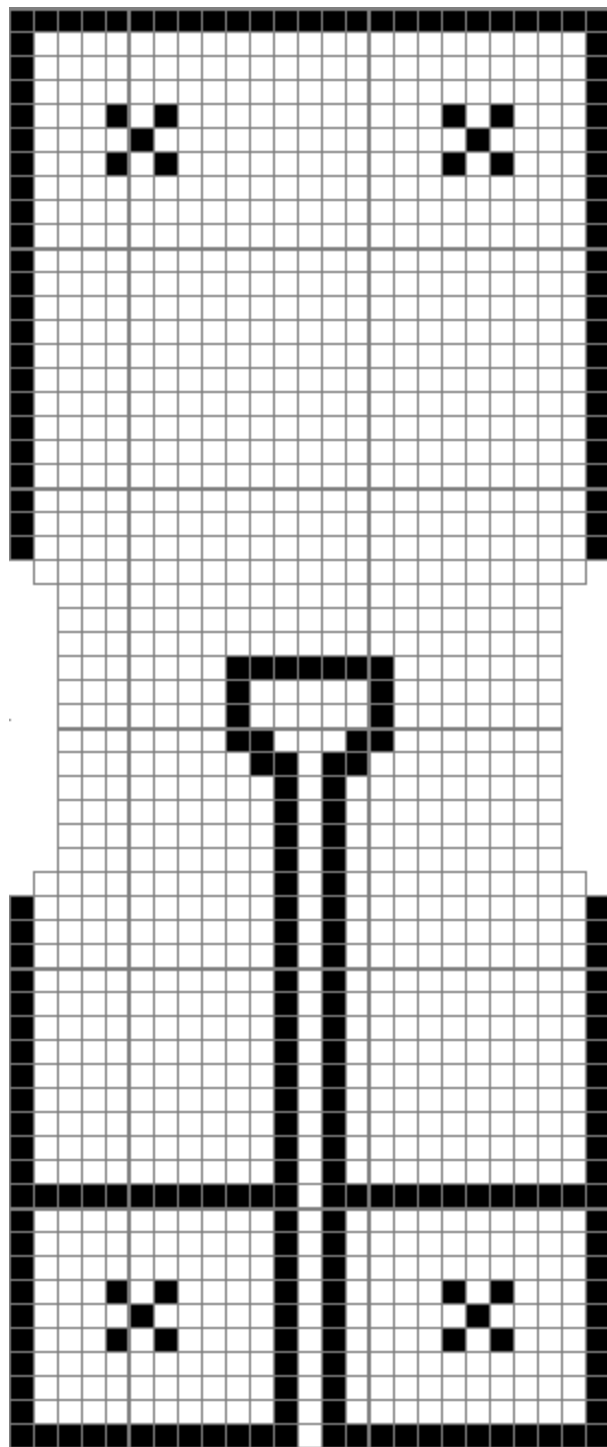
Everyone like to make things for the baby as they are so dainty and so quickly made that interest is not lost before the article is completed. At present the thing to make seems to be baby caps – and the medium seems to be filet. The caps may be entirely of crochet – or as in the design given on today's page of filet inset in linen. Of course, either method necessitates a lining.

The square design is for the back of the cap, to be inserted diagonally. The other pattern is for half the lace that turns back over the front of the cap. It will work out to be the proper size – although it has been reduced so as to seem quite small. The narrow part of the design is the front centre.

This lace should be made in seventy thread with a twelve needle. The latest scheme to save the ribbon cap strings is to crochet a narrow strip of plain filet about five meshes wide and sew it to one side of the cap. Sew a snap on the other end and snap to the other side of the cap. This not only saves money, but removes the unpleasant bulk from under the baby's chin.

Helen Baxter (columnist). *Philadelphia Inquirer*, August 31, 1919

## Baby's Crocheted Filet Sweater



Three fold Saxony yarn and crochet hook No. 2 ½ are used. Begin at the lower edge of the back and chain 78 dbl cr in fourth stitch and remaining 74 stitches. Follow block pattern to the neck and then to one side and to the lower edge of one front. Make the second side and front. Sew underarm seams. Crochet in open meshes around the armhole until sleeve is long enough. Make one row solid blocks, one row open mesh and the last row solid block. If sleeve is not large enough around, increase the number of block the beginning of the sleeve. Run ribbons through the first row of open mesh and tie around wrist. Finish all edges with a crochet scallop. Tie at neck with ribbon. Place tiny ribbon rosettes on cent of each motif. This is for a tiny tot.

Edith M. Owen.

*Seymour Daily Republican*, June 24, 1920

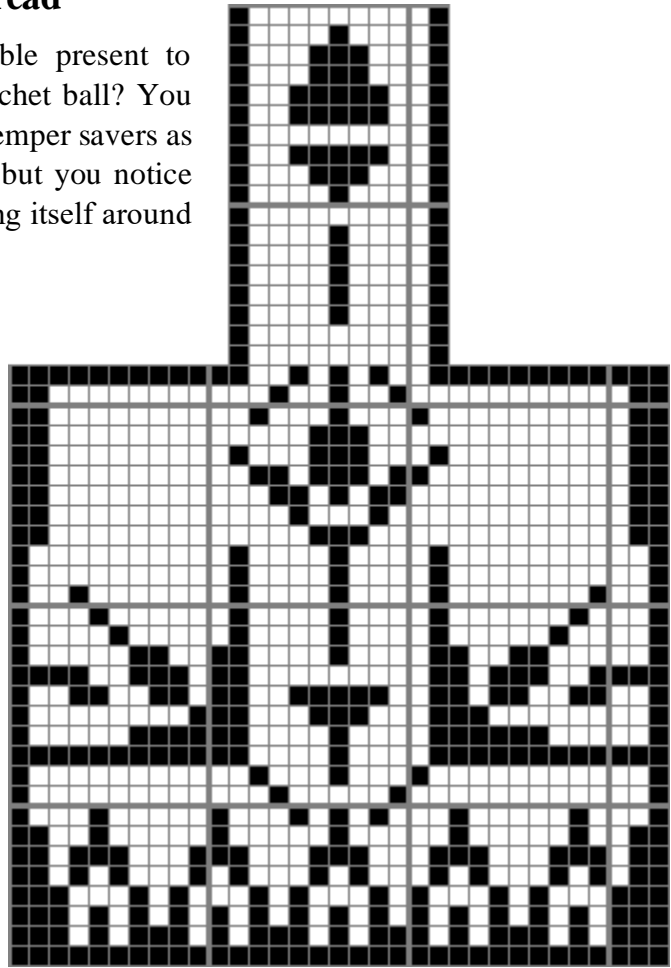


### Bag to Hold Crocheting Thread

If you would like to make a very valuable present to yourself, how about a bag to hold your crochet ball? You will find it one of the well-known time and temper savers as you won't notice it hanging on your wrist, but you notice that the ball isn't always on the floor wrapping itself around a chair leg.

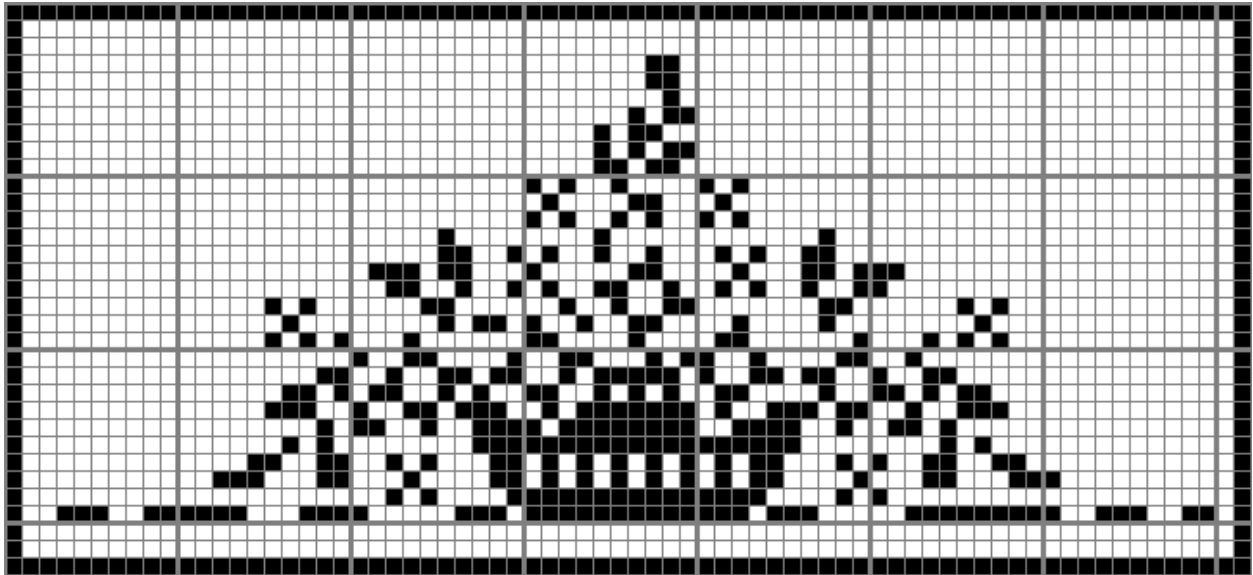
If worked with seventy thread and a twelve needle the finished product will be approximately the size of the pattern given [about 3 ½ inches/ 9 cm]. Work following the design, only continuing the strap for over the wrist for about four inches of main meshes before you begin to reverse the design for the other side. If you wish you might work in the monogram instead of following the pattern. Do not attempt to glorify the bag by crocheting an edge on it or the thread will be sure to catch when you are working.

Incidentally the thread holder is a blame good idea for your gift draw instead of filling said drawer with customary handkerchiefs.



Helen Baxter (columnist); J.W.M. (illustrator). *Philadelphia Inquirer*, September 16, 1923

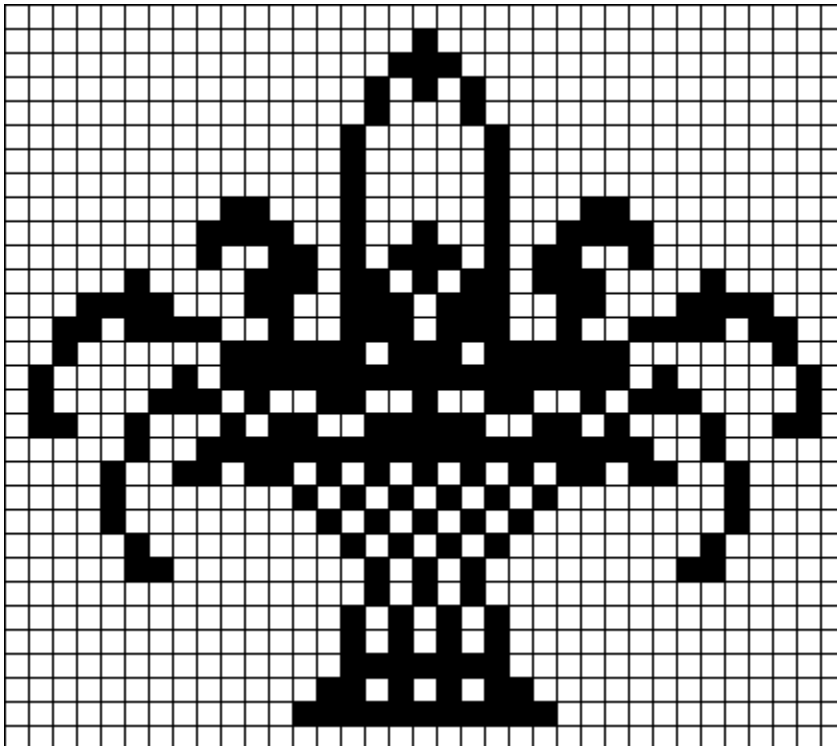
## Basket



Panel which may prove useful when you are making various pieces of household linen.

[No designer identified]. *Casper Daily Tribune*, January 21, 1923

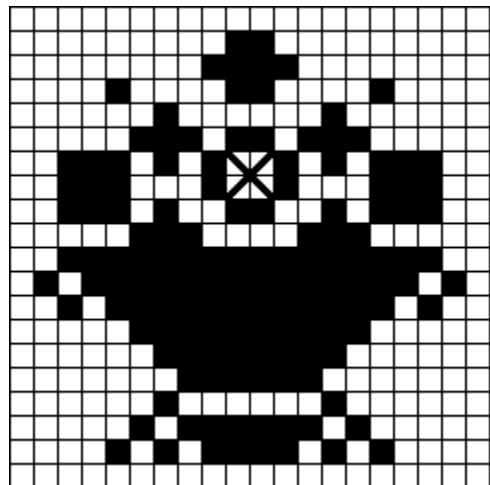
## Basket in Cross Stitch For Towels and Scarfs



Little baskets in cross stitch are used on, many dainty hand towels, also on the ends of scarfs and in pincushion covers. The work is easily done if one is careful to work first all the stitches which slant in one direction, and then to cross them with those which slant in the opposite direction, working from left to right. No. 5 long skein mercerized cotton is used for the cross stitch.

Sarah Hale Hunter  
*Evening Journal*, January 6, 1912  
*Washington Herald*, January 8, 1912

### Basket Motif for Tea Towels



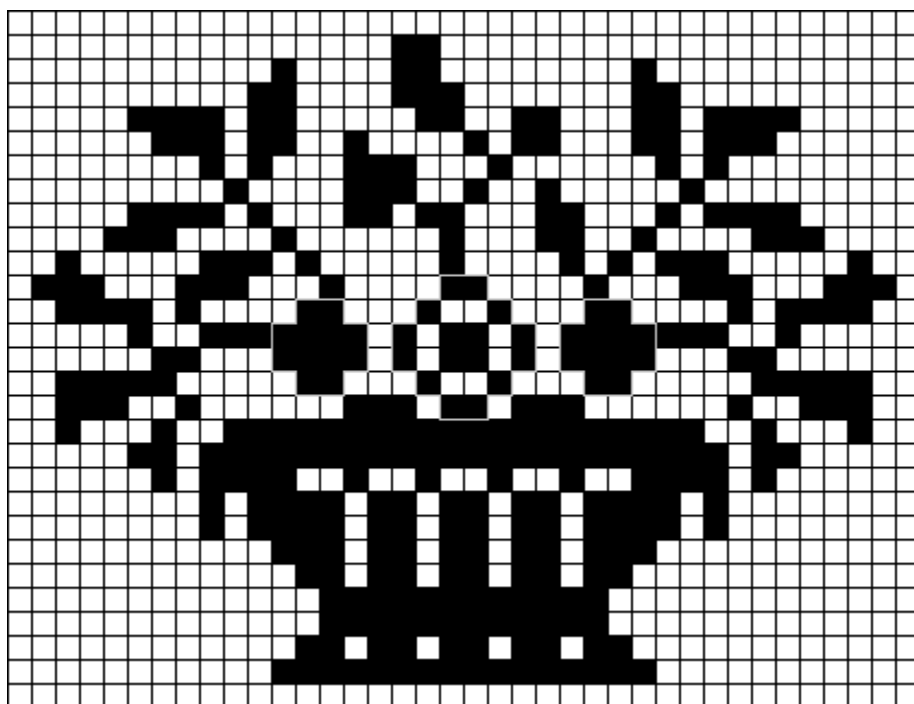
This little cross stitch basket makes a pretty finish to the small guest towels used so much at present. It is worked in colored mercerized cotton. The basket is yellow or brown, the roses in pink, and the leaves in green. The work is most easy to do and the only thing to be remembered is that all the stitches which slant in one direction should be worked first and then crossed by those that slant in the opposite direction, and that all stitches should run from right to left. The initials may be added under the basket. Mercerized cotton, No. 12, should be used.

*Washington Herald*, April 22, 1912

### Basket of Flowers

#### Attractive New Cross Stitch Design

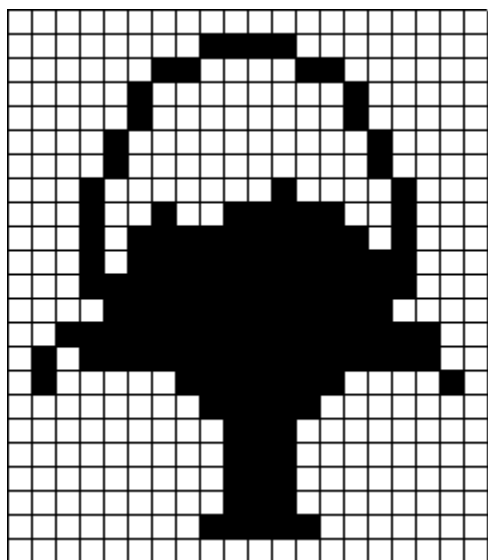
The basket of flowers placed at regular intervals around a square of cross-stitch material, the desired size would make an attractive table cover. The basket is worked in a light shade of tan. The flowers outlined are done in rose for the center flower and blue for the other two. The leaves and stems are worked in green. This design would be equally satisfactory on towel or runner using lighter weight thread in the same shades.



*Cincinnati Commercial Tribune*, March 9, 1913

## Baskets of Lovely New Cross-Stitch Motifs

### Seven Different Designs for Household Linens, Handkerchiefs, etc.

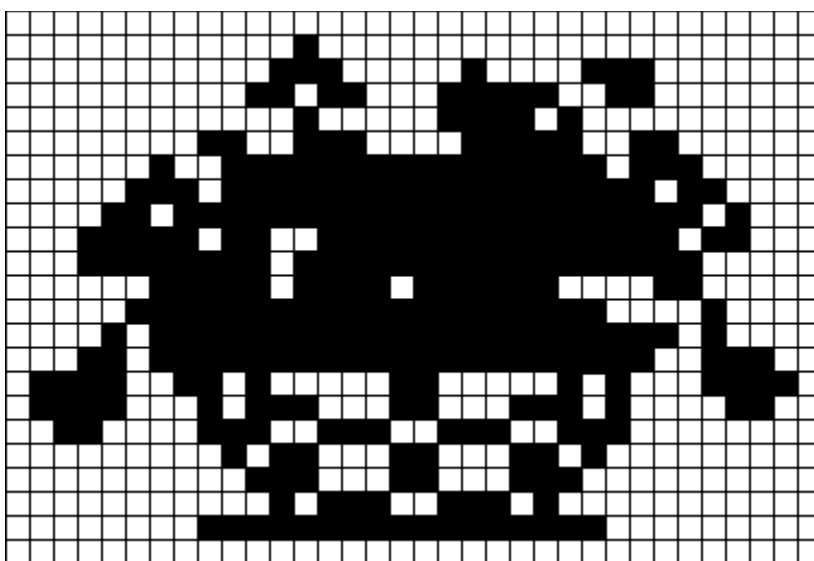
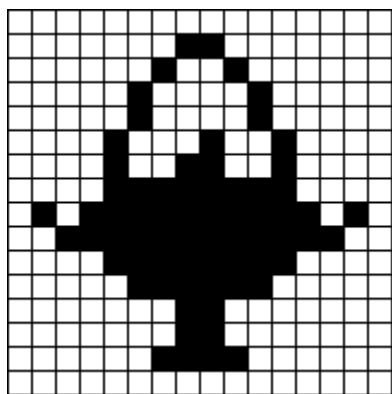
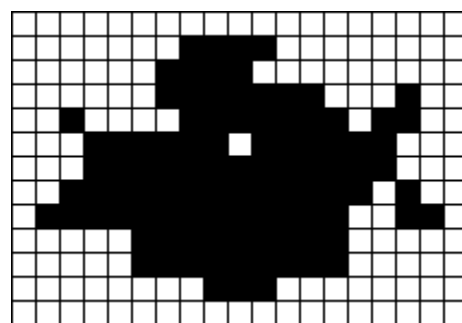


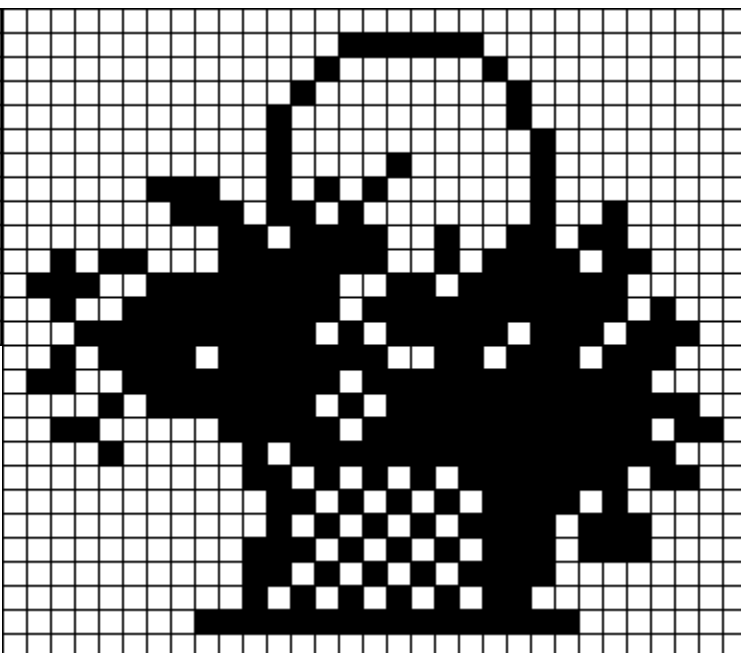
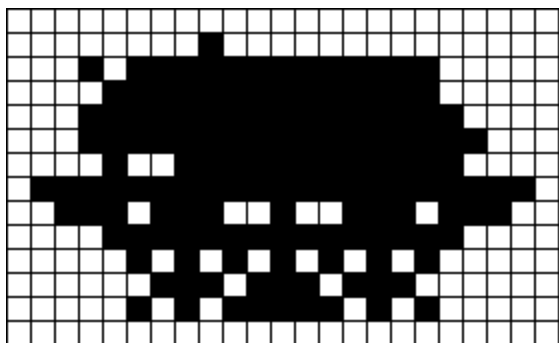
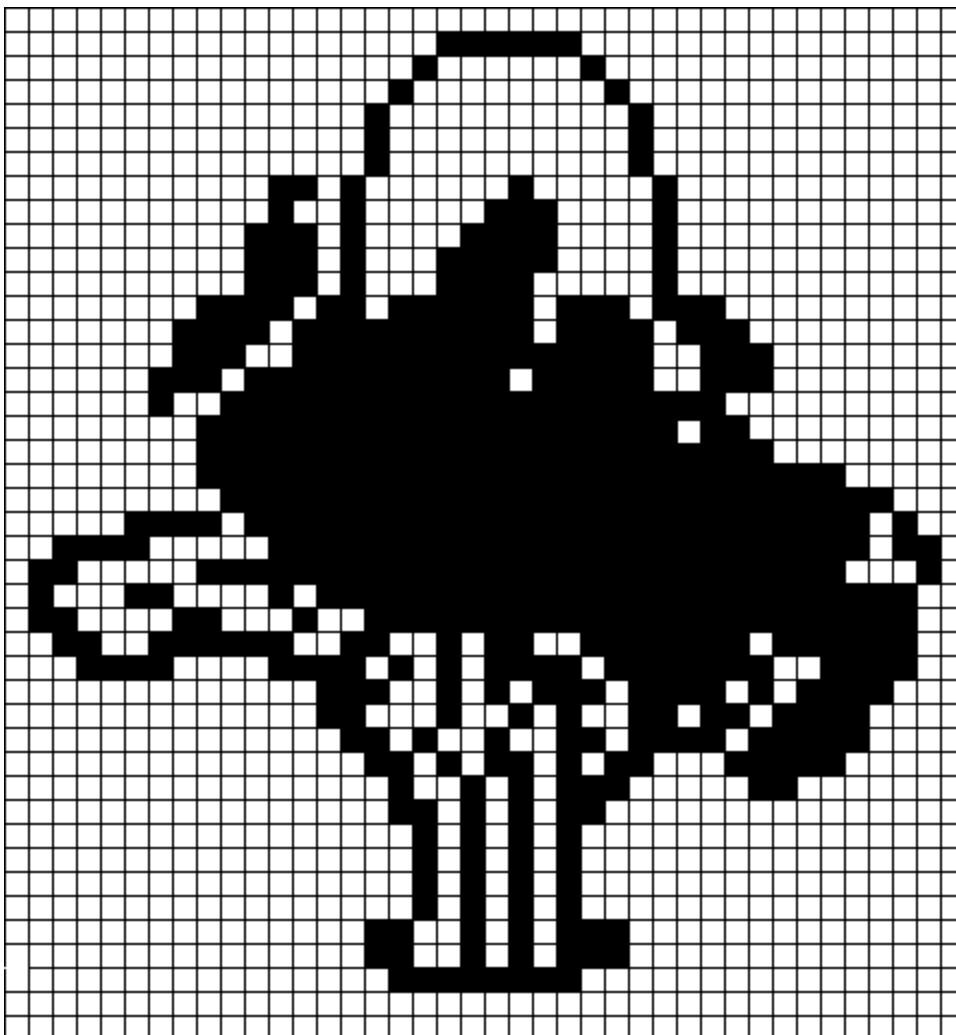
The cross-stitch motifs pictured here are designed in compliment to the woman who refuses to do any other kind of embroidery, and in obedience to her more versatile sister who wants something new because she has tried a little of everything already brought out. There are seven of the motifs, each different, with five duplicates of each. The general idea, however, represents flower baskets, the cross-stitches being arranged to represent flowers in various artistic arrangements. There is also an essential difference in the shapes of the baskets themselves.

With each pattern a color diagram is furnished for cross-stitch embroidery, above all else, requires an artistic blending of colors. The largest basket is 5 inches high and 4  $\frac{3}{4}$  inches wide. The smallest is 1  $\frac{3}{4}$  by 1  $\frac{3}{4}$  inches. The largest is used in the decoration of household linens, and is especially effective on library pillows, scarfs, etc. Some charming sewing bags have also been designed with the large basket as the chief decorative

design.

The smaller motifs are excellent for handkerchiefs and children's belts, bib, collars, etc. Cross-stitch is so simple that little explanation is needed regarding its development. It works up rapidly and is the easiest of all stitches except plain running or darning. One can embroider a towel end in an afternoon with the largest of embroidery simulates tapestry effects. For that reason, the coarser the background and the more clearly defined the weft and warp of the material used, the handsomer will be the effect of the needlework.





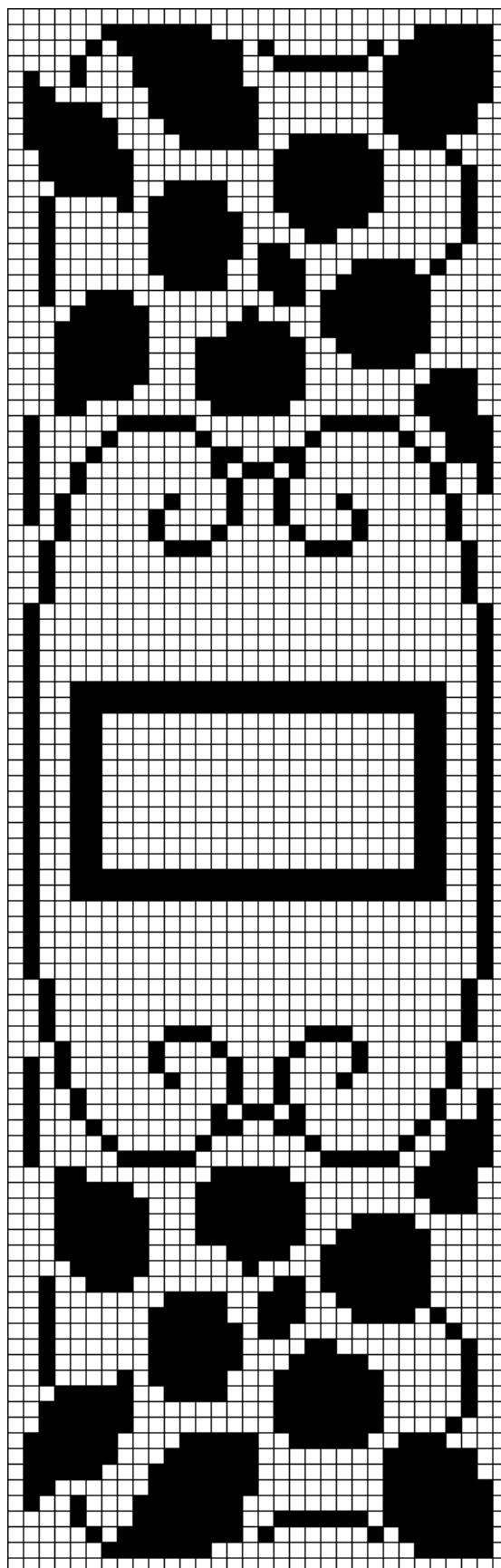
Kathryn Mutterer  
*Bridgeport Times and Evening Farmer*, August 18,  
 1920  
*Huntington Press*, August 22, 1920  
*The Record*, October 1, 1920

### Bath Towel End

For those who are seeking designs quickly executed for Christmas gifts this will be very satisfactory and attractive. It is an initial bath towel, making it a very practical and useful.

Edith M. Owen.

South Bend News-Times, December 15, 1918

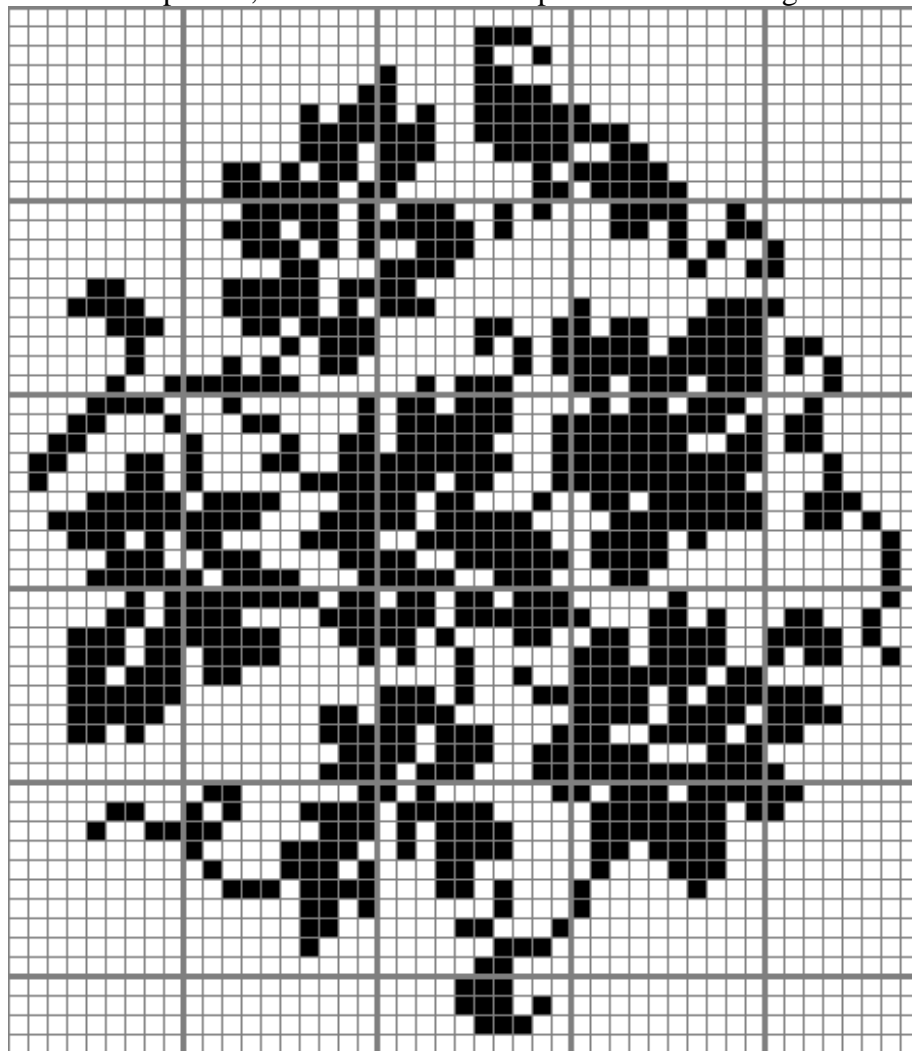




**Beautiful Cross-Stitch Designs for Sofa Pillows, Collars, Table Covers etc. [a]**

Dear Globe Sisters:

Seeing several requests for patterns of cross stitch, I send a few, hoping they are what is wanted. I have some more and shall be very happy to send them. I enjoy this delightful column, some of the letters appeal so strongly to me, and have often felt tempted to write, but felt there were so many more able writers, so held back, a silent admirer of this wonderful [Household] department. But it does not seem fair to receive so much without helping when we can, especially when the editor is so kind and patient, and invited all to help. That he has the grateful thanks of hundreds of busy



workers is undoubted, and although I have been a housekeeper for many years, and have brought up a family of three, I am always learning something from the Globe, as I am sure is the case with all the readers. It is the greatest educator I have ever read.

Patience.

*Boston Sunday Globe,*  
January 31, 1904

### Beautiful Cross-Stitch Designs for Sofa Pillows, Collars, Table Covers etc.

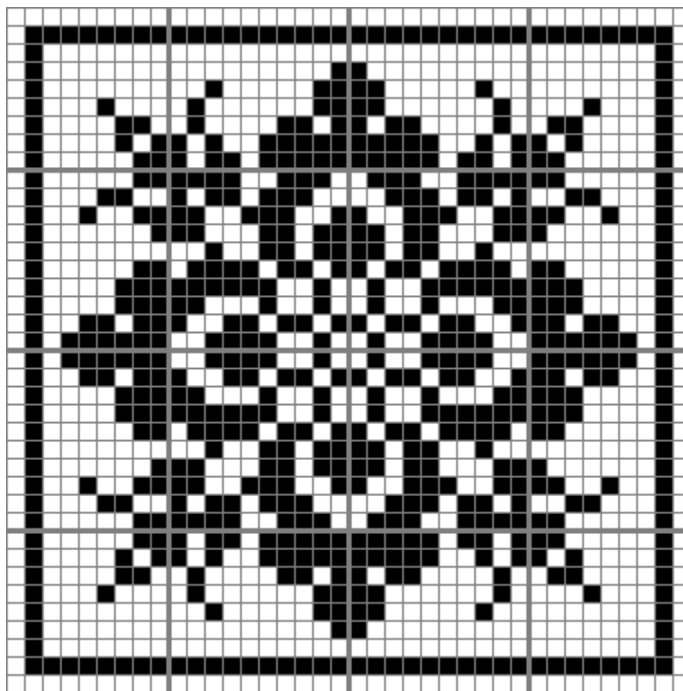
Dear Globe Sisters:

[h→]

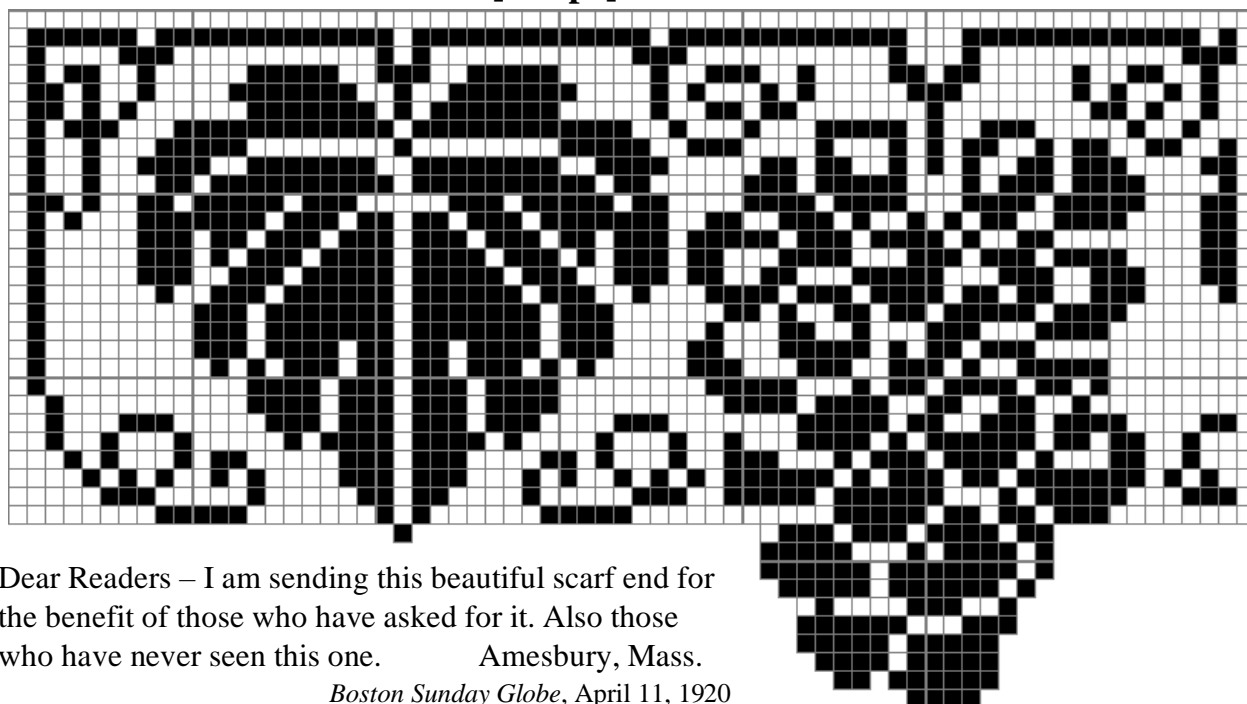
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Patience.

*Boston Sunday Globe, January 31, 1904*



### Beautiful [Grape] Scarf End in Filet



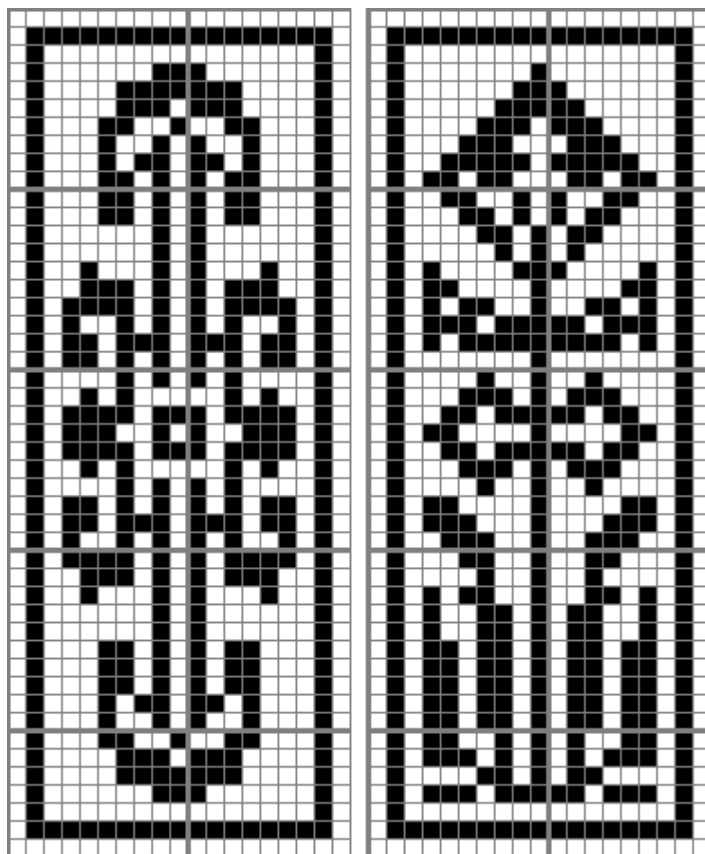
Dear Readers – I am sending this beautiful scarf end for the benefit of those who have asked for it. Also those who have never seen this one.

Amesbury, Mass.

*Boston Sunday Globe, April 11, 1920*

**[Motifs]**

E.S.R.

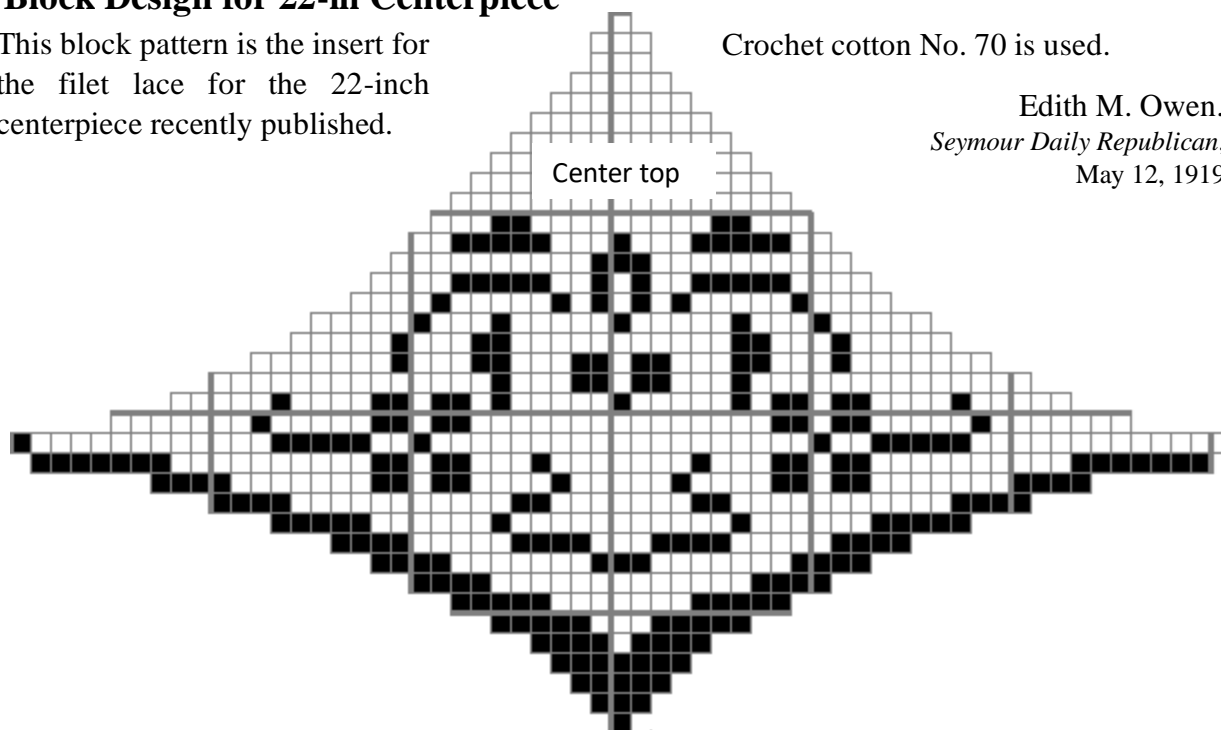
*Biloxi Daily Herald*, March 4, 1926*Burlington Gazette*, March 5, 1926**Block Design for 22-in Centerpiece**

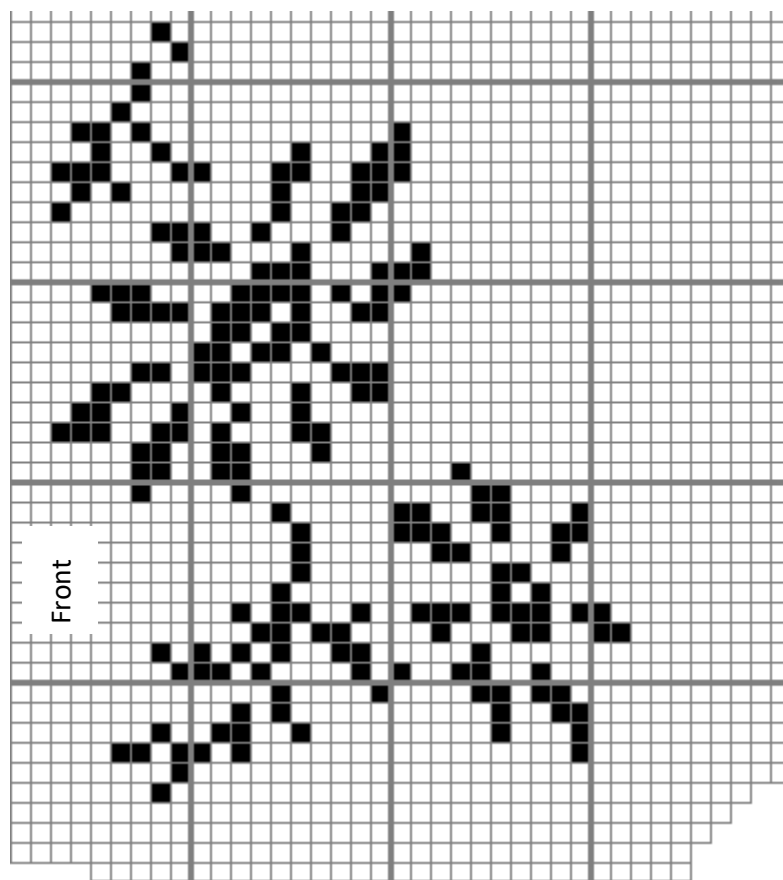
This block pattern is the insert for the filet lace for the 22-inch centerpiece recently published.

Crochet cotton No. 70 is used.

Edith M. Owen.

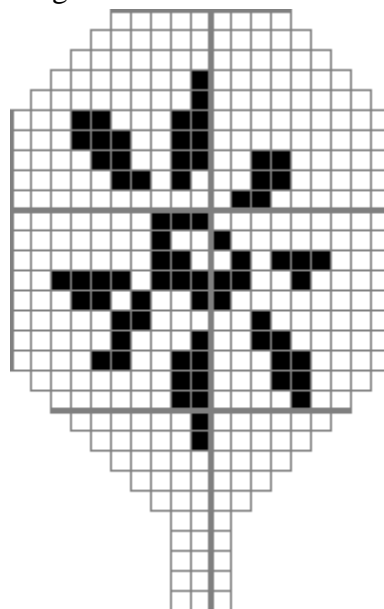
*Seymour Daily Republican*,  
May 12, 1919





### Bonnet in Filet Crochet

Filet caps for the baby are always admired and they have the great advantages of keeping clean longer than the fussy organdie bonnets and being much easier to launder.



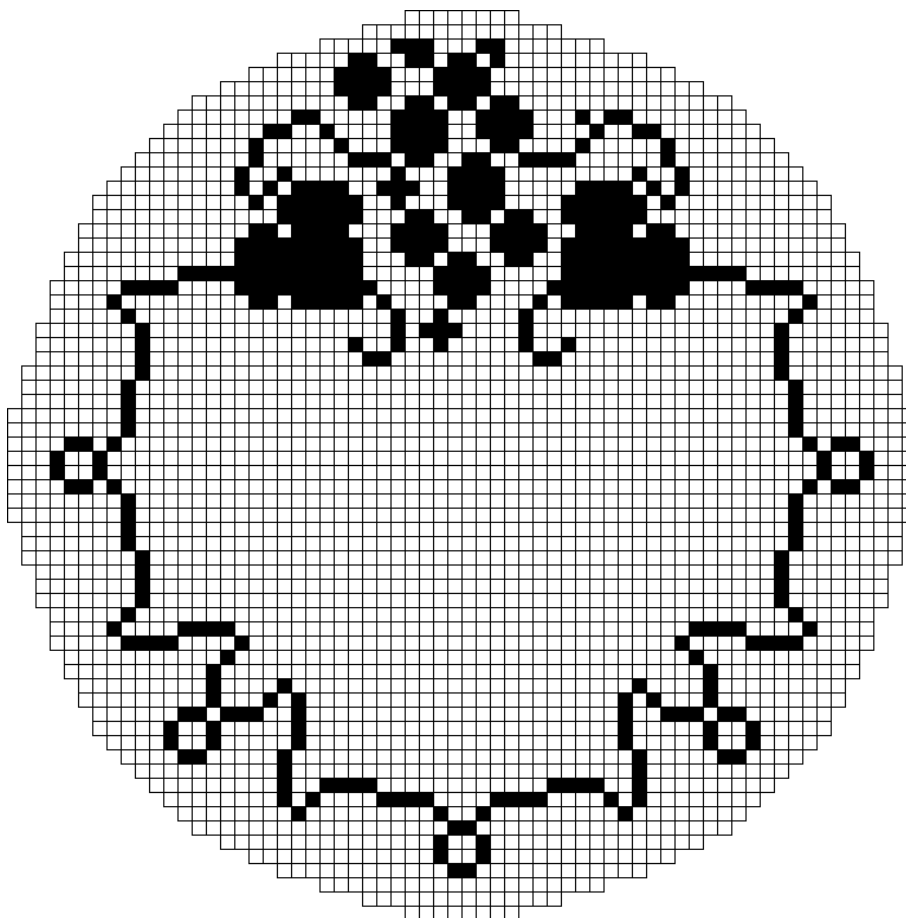
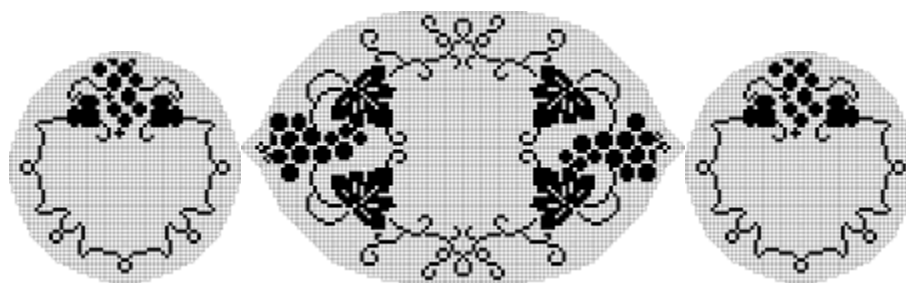
Back

They certainly wear long and, if you make them yourself, are very inexpensive. If worked with seven meshes to the inch the face measure will be thirteen inches and depth from front to crown five inches. This may be increased or decreased by using various sized needles and threads. The front may be worked width or length as you prefer. . . .

For the strap under the chin crochet a strip of plain mesh five meshes wide. Snap onto the other side of the cap.

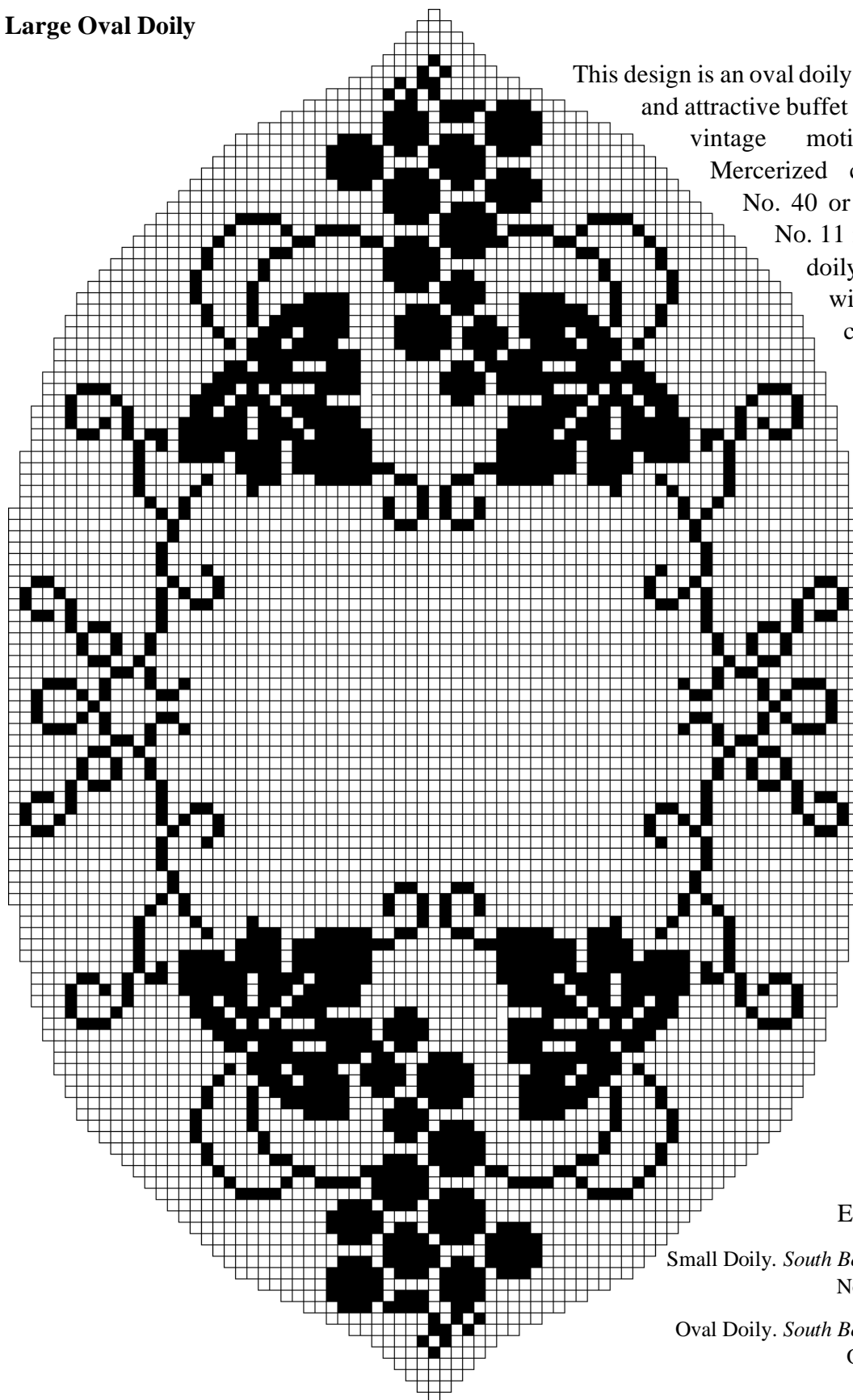
Helen Baxter (columnist). *Philadelphia Inquirer*, July 23, 1922

### Buffet Doily Set



### Small Doily

This design for a small doily matches the large oval doily of the buffet doily set. It also can be used separately or as a plate doily for a luncheon set. The vintage pattern is very appropriate for luncheon sets as well. Crochet cotton No. 40 or 50 and needle No. 11 is used, and the doily is finished with a single crochet and picot edge.

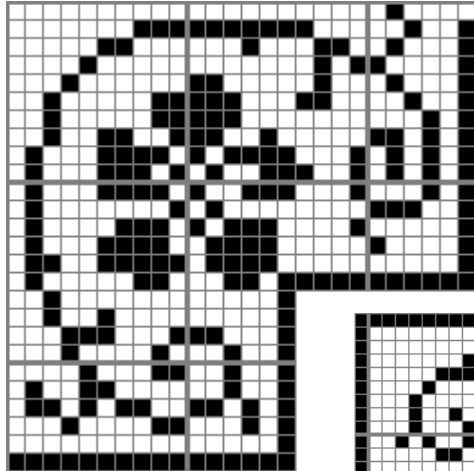
**Large Oval Doily**

This design is an oval doily of a very pretty and attractive buffet set in which the vintage motif is used. Mercerized crochet cotton No. 40 or 50 and needle No. 11 is used, and the doily is finished with a single crochet and picot edge.

Edith M. Owen

Small Doily. *South Bend News-Times*,  
November 4, 1917

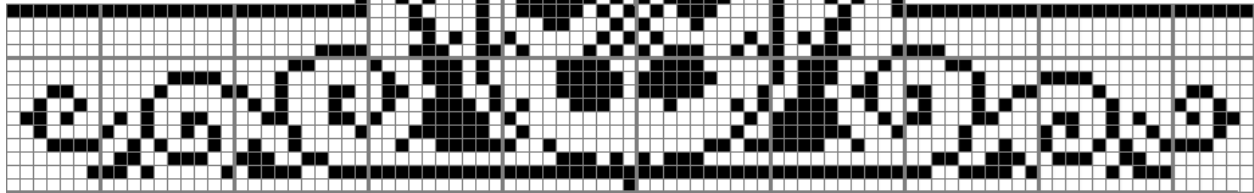
Oval Doily. *South Bend News-Times*,  
October 28, 1917



### Bureau Cover

“Just as soon as Christmas is over I am to make something for myself. I give everything I make away.” How often do we resolve that. And how seldom we carry out the resolution. This this year we really are to make those bureau covers for ourselves, are we not? And here is just the pattern for the lace for it.

The larger pattern is for the lace at the centre front of the scarf and the smaller design for the ends. . . . For the average sized bureau of buffer cover about fifty thread should be used, as

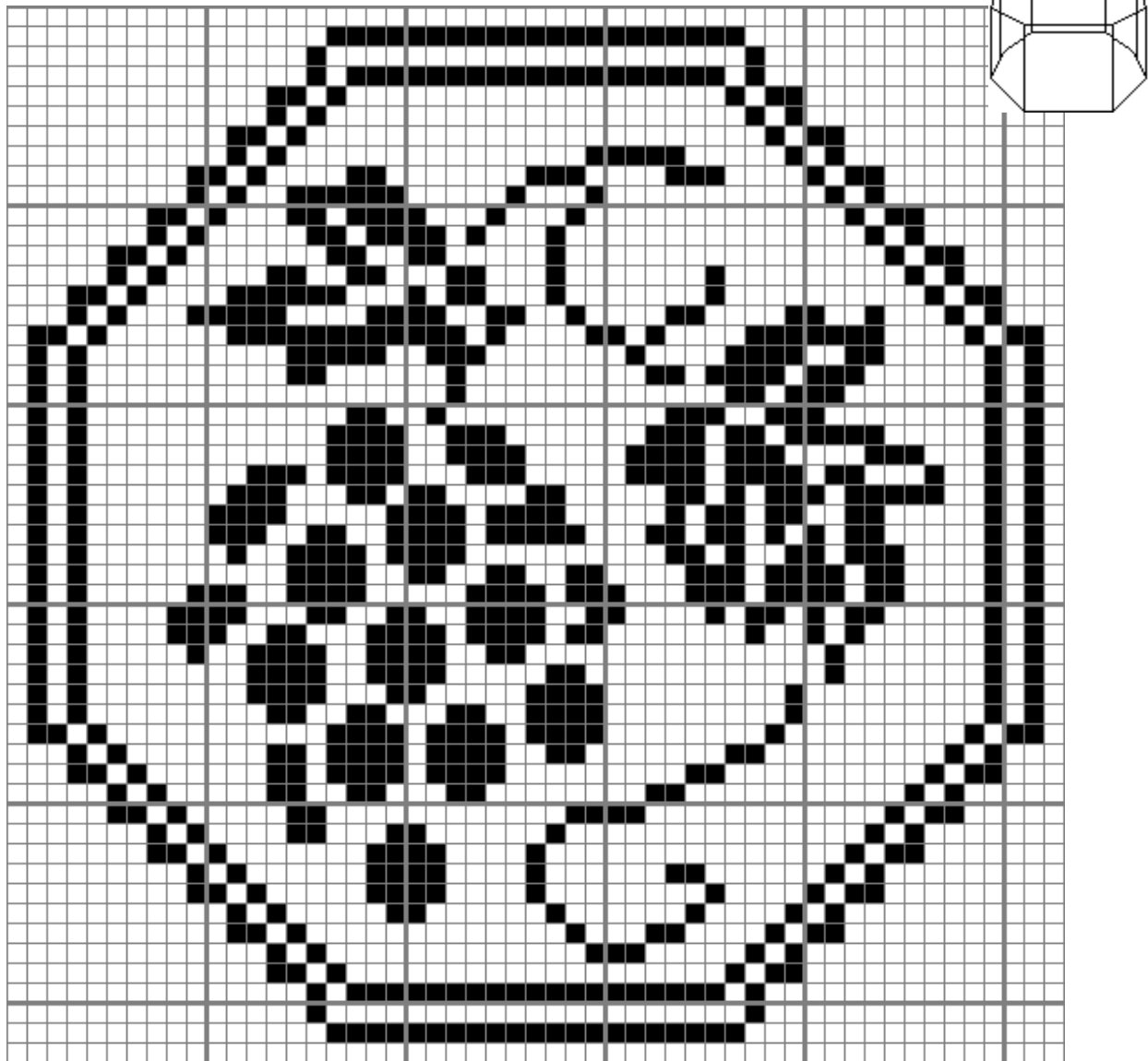


the size of the thread and needle will naturally affect the size of the finished lace.

Di you know that there comes a special width linen for just such uses as these? It is eighteen inches wide, seventy-five cents a yard, which is, of course, cheaper than a wider linen

Helen Baxter (columnist). *Philadelphia Inquirer*, January 5, 1919

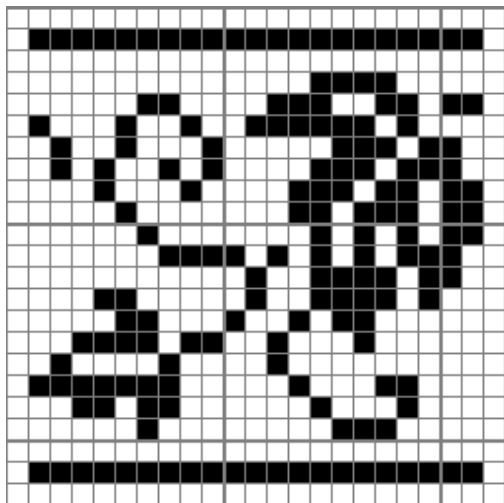
### Cake Dish Cover



Since the porch has come to be considered the summer sitting room for the family, goodies for between-meal munching are in place on the porch table. It is a recognized fact that tables which are kept under cover will prove more palatable than those which are left exposed to the elements – and, incidentally, insectivore. Thus all sorts of covers are being invented beneath which to keep the fruit or cake or candies free from dust and microbes. Perhaps the most satisfactory, and at the same time artistic is the lace cake covers they are called, tho they be used to cover any sort of food.

The wire frame for these covers can be bought where lamp frames are sold or can be made up to order by a tinsmith or umbrella man. They can be bought in several sizes, but usually come eight sided. The best way to keep the wire from rusting is to give it a coat of white enamel. Wrapping the wire will not do, as it will rust thru the wrappings, especially when used outdoors. Large motifs are often joined together for the top of these covers, with single motifs for the sides.



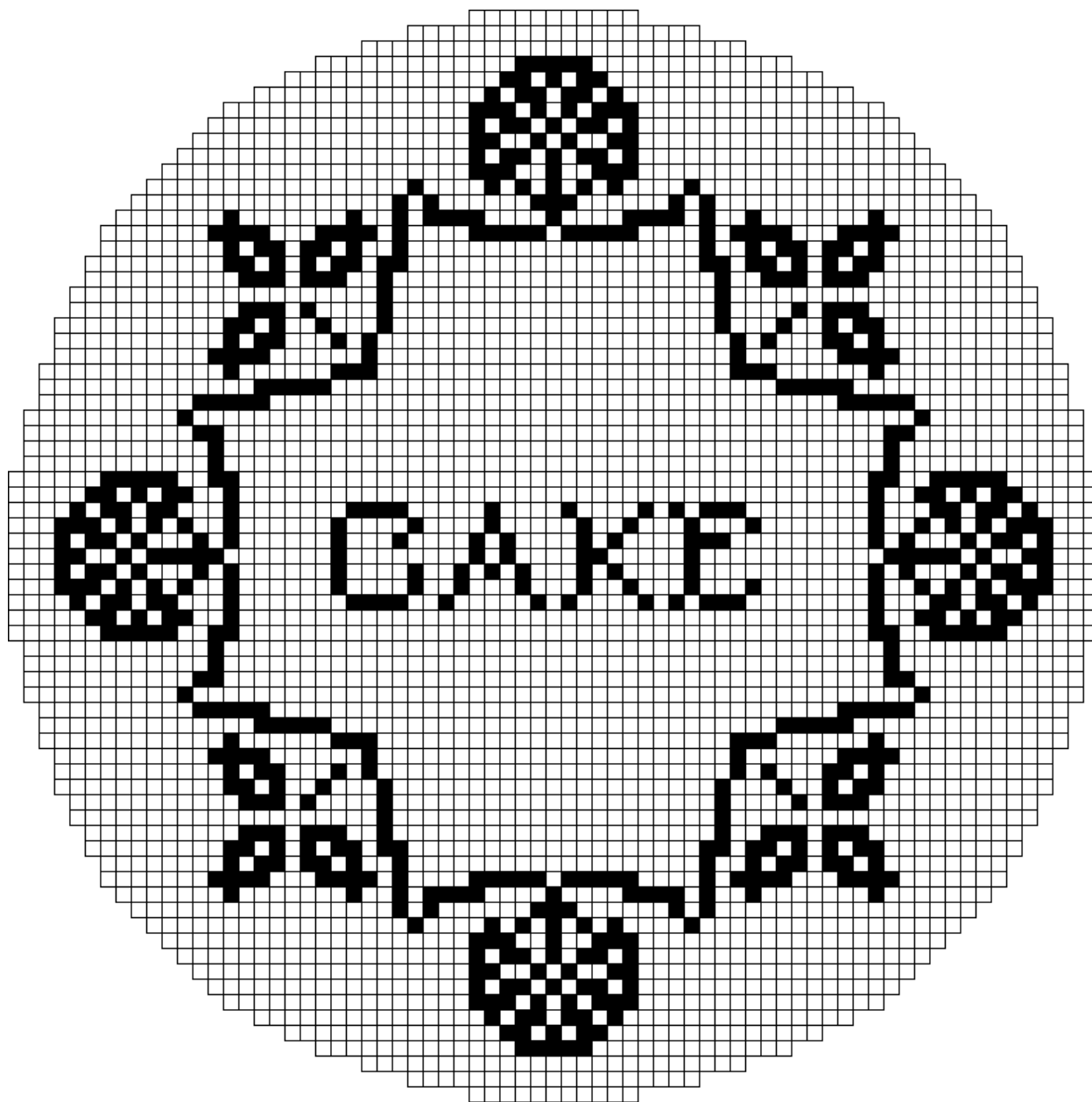


It is a pretty conceit, and a practical one, to have the cake cover of filet. It will not take any great length of time to crochet the large octagonal top and the eight small motifs for the sides. Instead of crocheting the sides in with pieces, it will same time to crochet a long strip eight times the section given in the design, and the effect when the strip is joined to the top and both are tacked lightly to the wire frame is just as satisfactory. It has the double advantage of being easily laundered. Some women who have made these covers say do not have to remove lace from the frame to wash it, providing the wire is enameled and the thread is shrunk before being crocheted.

Note that the top of the cover is designed with a bunch of grapes and the sides with a running leaf and stem.

Adelaide Byrd, *Glenboro Gazette*, July, 19, 1917

### Cake Doily



This block pattern is a conventional floral design forming an attractive doily entirely of filet lace often used when serving luncheons or teas. Crochet cotton No. 40 is used. The edge is finished with a single crochet and picot edge.

Edith M. Owen

*Calgary Daily Herald*, July 13, 1918

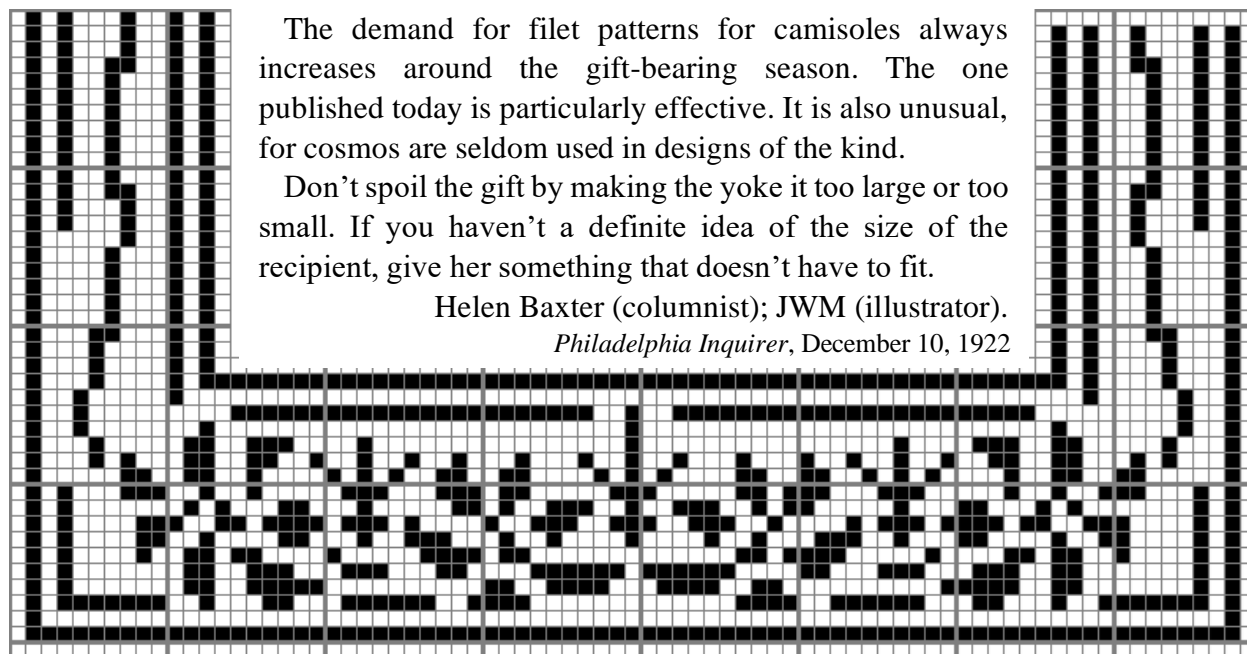
### Camisole in Filet

The demand for filet patterns for camisoles always increases around the gift-bearing season. The one published today is particularly effective. It is also unusual, for cosmos are seldom used in designs of the kind.

Don't spoil the gift by making the yoke it too large or too small. If you haven't a definite idea of the size of the recipient, give her something that doesn't have to fit.

Helen Baxter (columnist); JWM (illustrator).

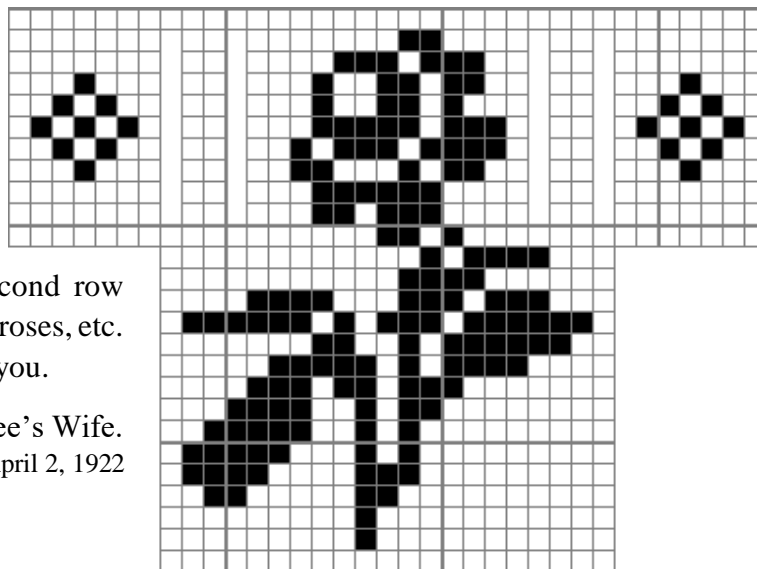
*Philadelphia Inquirer*, December 10, 1922



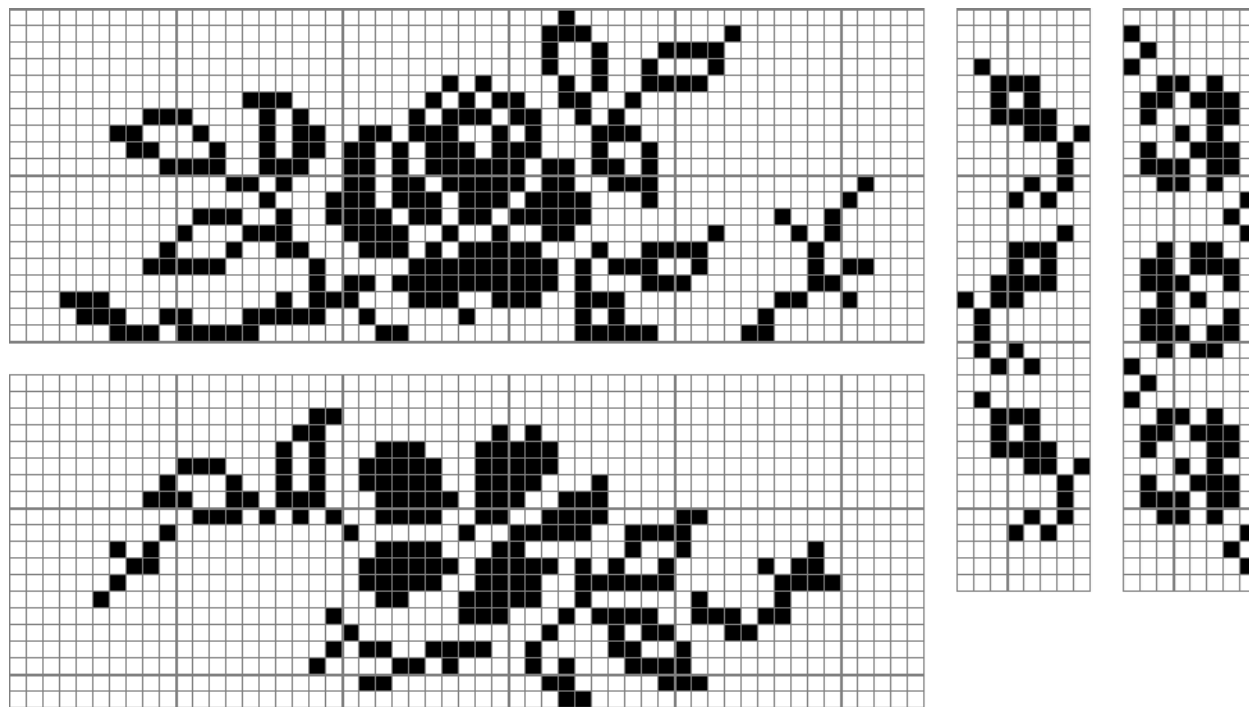
## Camisole Yoke

Dear Peggy, Frawn and Amy  
– Am so glad you like my  
yoke. [Direction printed  
Tuesday, Feb 28; corrections  
for row 25 and following  
rows follows.] Repeat the second row  
until you have made five large roses, etc.  
I have made a sample to help you.

Lee's Wife.  
*Boston Sunday Globe*, April 2, 1922



## Camisole Yoke in Filet



A camisole yoke looks like a great deal of work, but when one takes into consideration that it wears practically forever, one feels amply repaid for the work involved. And, indeed, there is certainly nothing showier under thin waists than filet crochet.

The designs on today's page were requested probably because the workers realized that there that there is nothing showier than roses. The wild rose is more uncommon and desirable for that reason.

The motif may be repeated one after the other until the desired length is attained, but the prettiest way is to use two of the units for the front of the yoke and one or two, as desired, for the back. If the latter method is to be pursued, one of the unites should be completely finished and

then measured off on an old yoke and the space approximated that is to be filled in before the next unit is begun. This will ensure the motifs coming in the correct place and not under the arms or to one side of the back.

Some of the designs have the shoulder straps made in one with the yoke but this is a great deal more work, and one is not at all sure that the straps will come in the right place in the end.

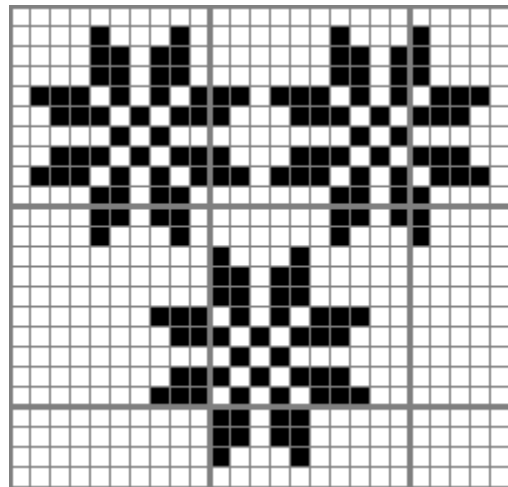
If fifty or seventy thread is used for these designs the yoke will be about two inches or less wide. But most workers use thirty thread as the filet goes more quickly and the yoke is then about three inches wide, which gives a lacier appearance when the waist is own over and incidentally requires less material, which is quite an item when satin is used for the bottom.

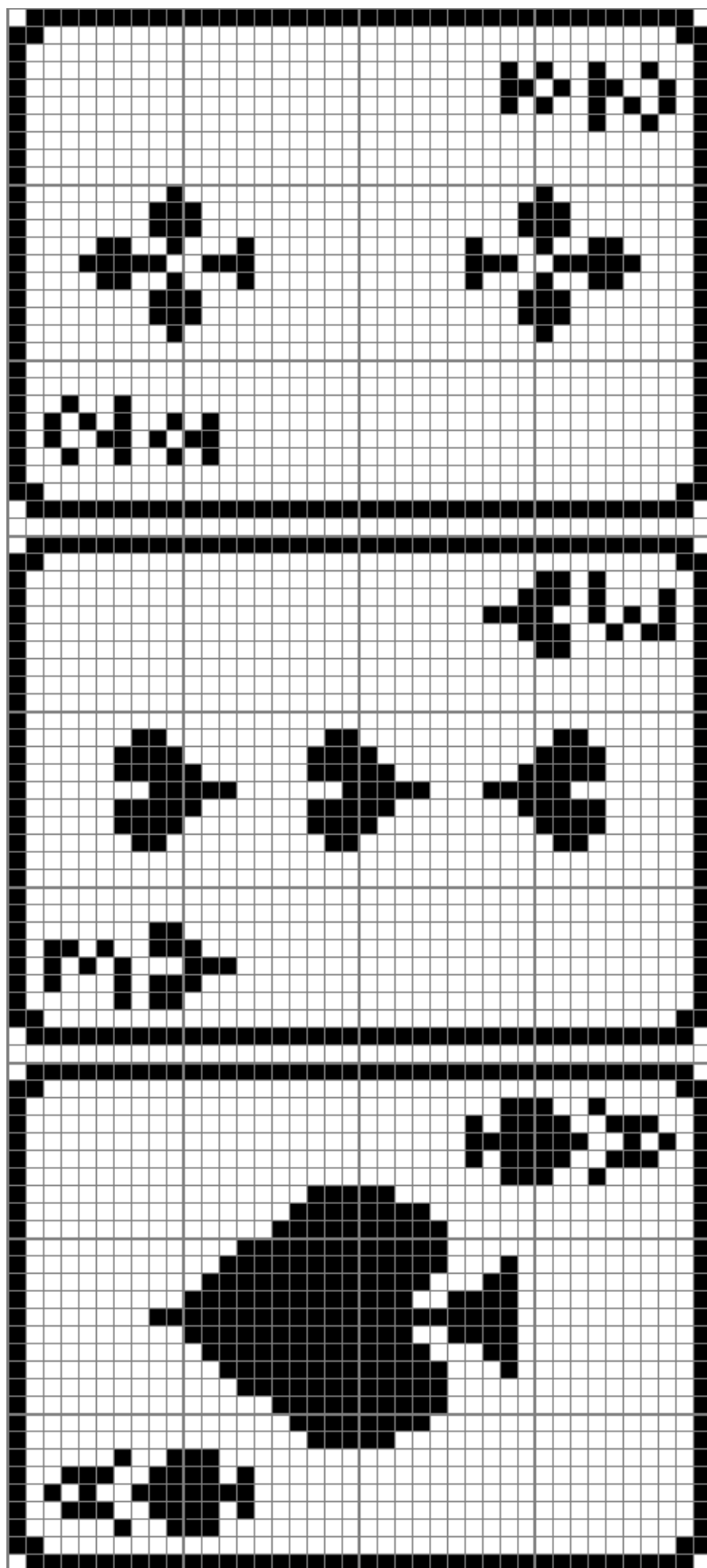
Helen Baxter (columnist) and Jeanette H. Wetherald (illustrator),  
*Philadelphia Inquirer*, March 25, 1917

### Camisole Yoke in Stars

Dear Patience – This camisole yoke in stars may be made with any desired edge for finish.

Lady Waddle; *Boston Globe*, March 28, 1920





## Cards

Not satisfied with crocheting a top for a pillow, now the ambitious needlewoman needs must have a back for the cushion. Hence the design published herewith. The Indian head pattern published some time ago met with decided approval, and the design appropriate for the back was requested. Hence the pattern of cards.

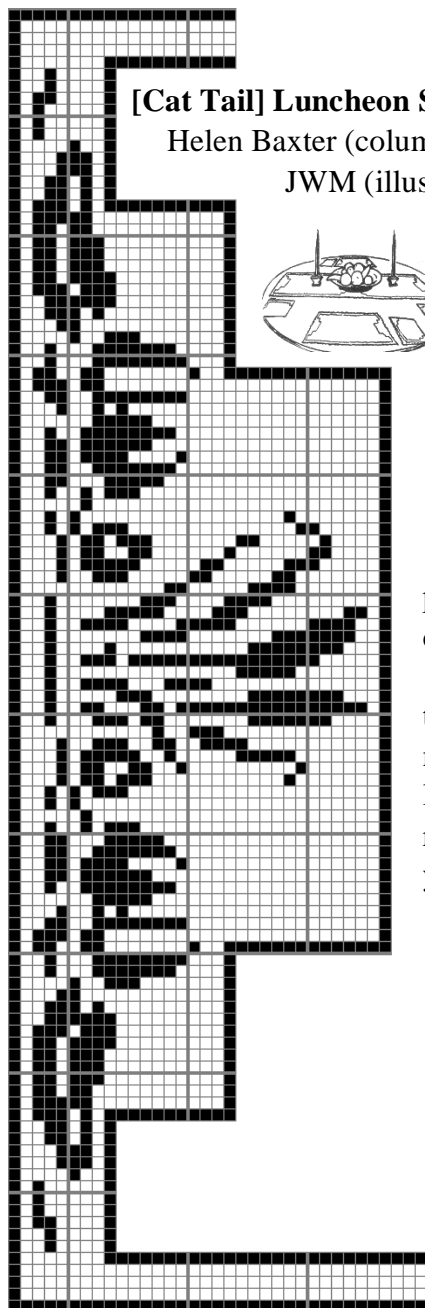
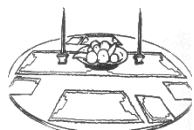
Of course, this pattern would make an admirable pillow top itself. Or each card taken separately and crocheted in fifty or forty cotton would be most appropriate for the corner insert in a card table cover. Helen Baxter

*Philadelphia Inquirer*, October 27, 1918

**[Cat Tail] Luncheon Set.**

Helen Baxter (columnist),

JWM (illustrator)

**Napkins ↑**

Here we have the third and last part of the design for the luncheon set – that for the napkins. You will notice that the main part of the design comes from the centre of the edge of the linen instead of the corners. This may be repeated on all four sides or not, as you wish. The plan for the entire set is given in case you have any doubt as to how the pattern should be used.

*Philadelphia Inquirer*, May 20, 1923

**←Long Runner**

The luncheon set, the first part of which is published on today's page, is going with the buffet covers published some weeks ago. There will be three sections to the design, today's being for the long runner. The other two will be for the doilies and napkins. The plain mesh at the sides extend the desired length of the runner. The pattern is drawn for one long runner and place plate doilies for the other place, although you may have the two runners crossing if you prefer.

*Philadelphia Inquirer*, May 6, 1923

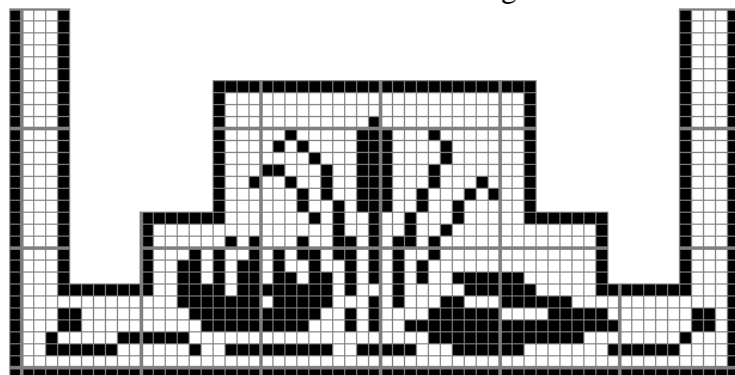
**Long Doily ↓**

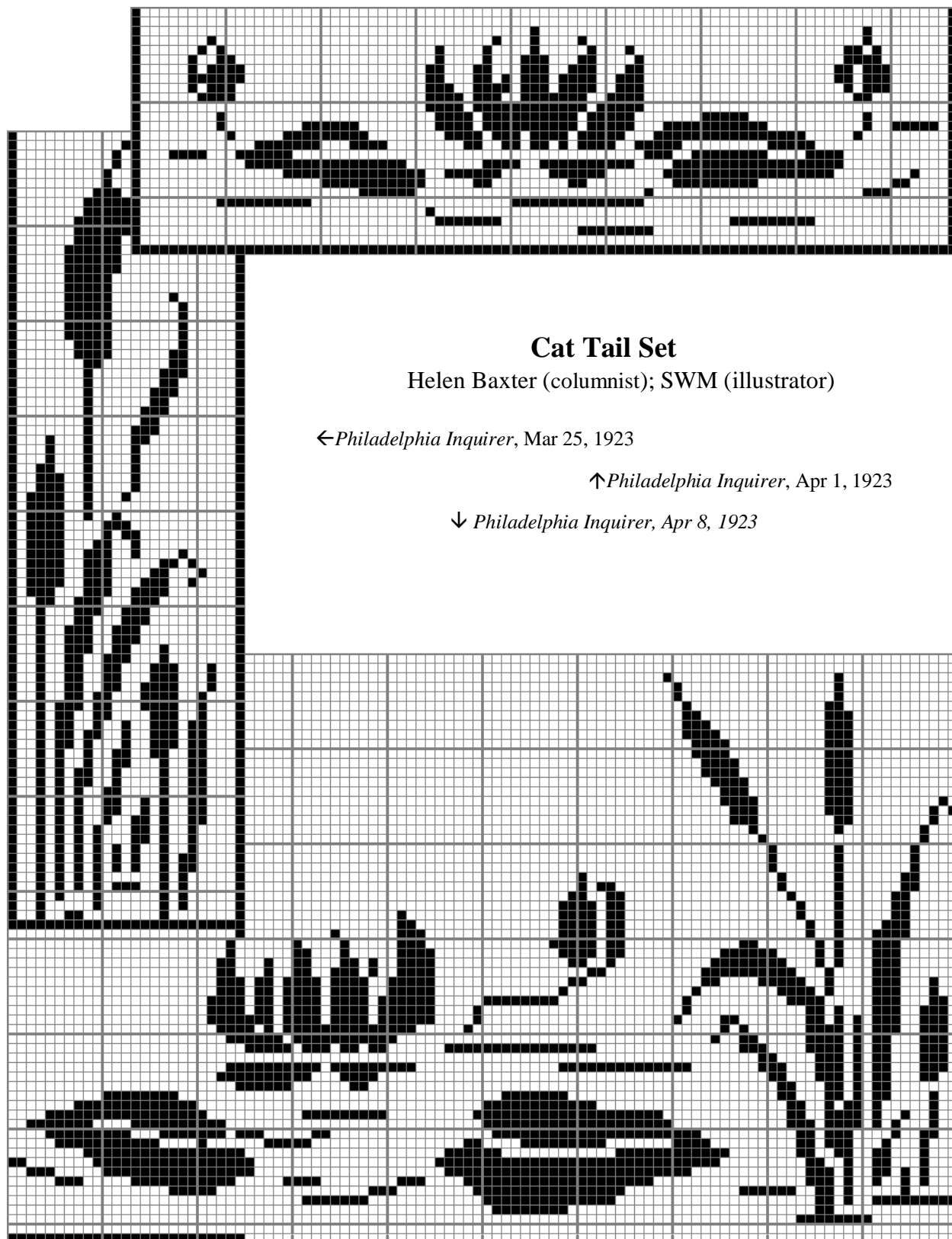
The pattern published today is for the long table doily for the luncheon set. The runner, which will furnish two plate places, was published last week. Therefore, two of the style ought to be sufficient, unless, of course, you are apt to have more than four at your luncheon part. But really when there are more than four persons at table, doilies are gingerbread looking.

The given is for one end of the doily, the pattern being repeated at the other end of the doily.

Extend the open meshes that are indicated at the sides, before beginning the other design. This will make the doily the correct width. The pattern for the napkins and a diagram for the entire set will be published next Sunday

*Philadelphia Inquirer*, May 13, 1923







## Cat Tail Set

Helen Baxter (Columnist)

You may think that it will take too much time to make a really effective set of covers, but if you have two really good looking ones you probably have a supply to last you the rest of your life. So take time and make the two sets as beautiful as you know how. The designs for one of these sets are to be on this page. The first section of the pattern is given today. The two remaining sections will be published on consecutive Sundays. These will furnish patterns for the buffet, serving table and tea wagon covers. If there is demand enough the designs for the luncheon set to match will be published later.

Cat tails are a most effective and yet an unusual method of decoration. The design published herewith [tall cat tails] is for the ends of the buffet covers, if it is not the right size the entire thing is spoiled, so figure out hominy meshes you crochet to the inch, measure the meshes in the design, and select your thread and needle accordingly. With seventy thread and a twelve needle the pattern will work out to fit the ordinary buffet. If it is still too deep, drop some of the bottom meshes of the pattern.

The cover may be of linen hand hemstitched with these pieces of lace inserted or added to the ends. Or if you wish more elaborate work insert the patter, which will be published next Sunday, between the deigns of cat tails.

*Philadelphia Inquirer*, March 25, 1923

The design published on today's page [smaller flower group] is for lace to complete the buffet cover. If the buffet is not very long the pattern crocheted once will be sufficient, but a prettier method is to crochet it long enough by repeating the design, to go from one of the end motifs (published last week) to the other. Make the lace first. Then cut your linen to exactly fit inside the lace and buttonhole it on.

The design for the tea wagon over and serving table cover will be published next week.

*Philadelphia Inquirer*, April 1, 1923

The design published on today's page [larger flower group with cat tails] is the third and last section of the set of linen for the dining room Half of the design is given, the centre being either side, according to the way you use the designs.

If you are using the pattern for a serving table cover or for the tea wagon cover the cat tails would be in the centre. In either of these cases crochet the lace, adding open meshes at the top if the design is too narrow for your purposes. Hemstitch linen to exactly fit the top of the piece of furniture for which the cover is to be made. Shrink both lace and linen and carefully base the lace in place in the centre of material. Stitch both lace and linen and carefully base the lace in place in the centre of the material. Stitch right on the edge of the lace and cut the linen from underneath, leaving an eighth of an inch to spare. Turn this away from the lace and crease firmly. Then the buttonhole with eighty or one hundred embroidery cotton, on the right side, away from the lace. You will have a finished piece that will neither ruffle nor draw.

If you prefer this design to the one published last week for the centre of the buffet cover, use just the design given herewith. If the buffet is an unusually long one, you had best use this as one half the pattern, in this case having the cat tails in centre of the lace, as this will have the first design of cat tails published, place on the ends of the scarf.

*Philadelphia Inquirer*, April 8, 1923

### Center Piece

This block pattern makes a very attractive center piece.

The square section is made first and then the arms

by breaking and joining the thread at each

side. Before the quarter section is

added three rows of filet is

crocheted around its edge.

When the entire center

piece is together the

edge is finished

with a single

crochet and

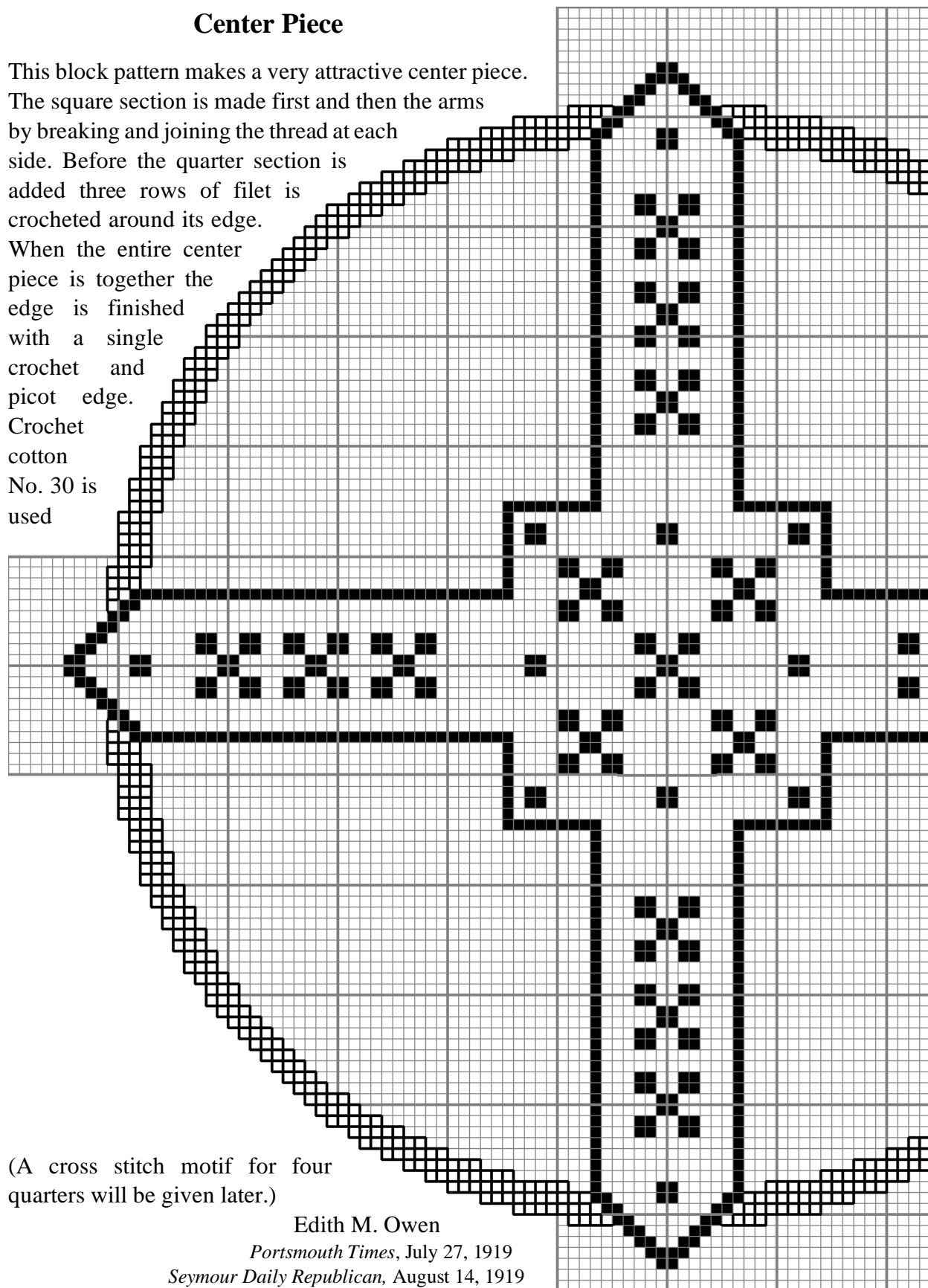
picot edge.

Crochet

cotton

No. 30 is

used



(A cross stitch motif for four quarters will be given later.)

Edith M. Owen

*Portsmouth Times*, July 27, 1919

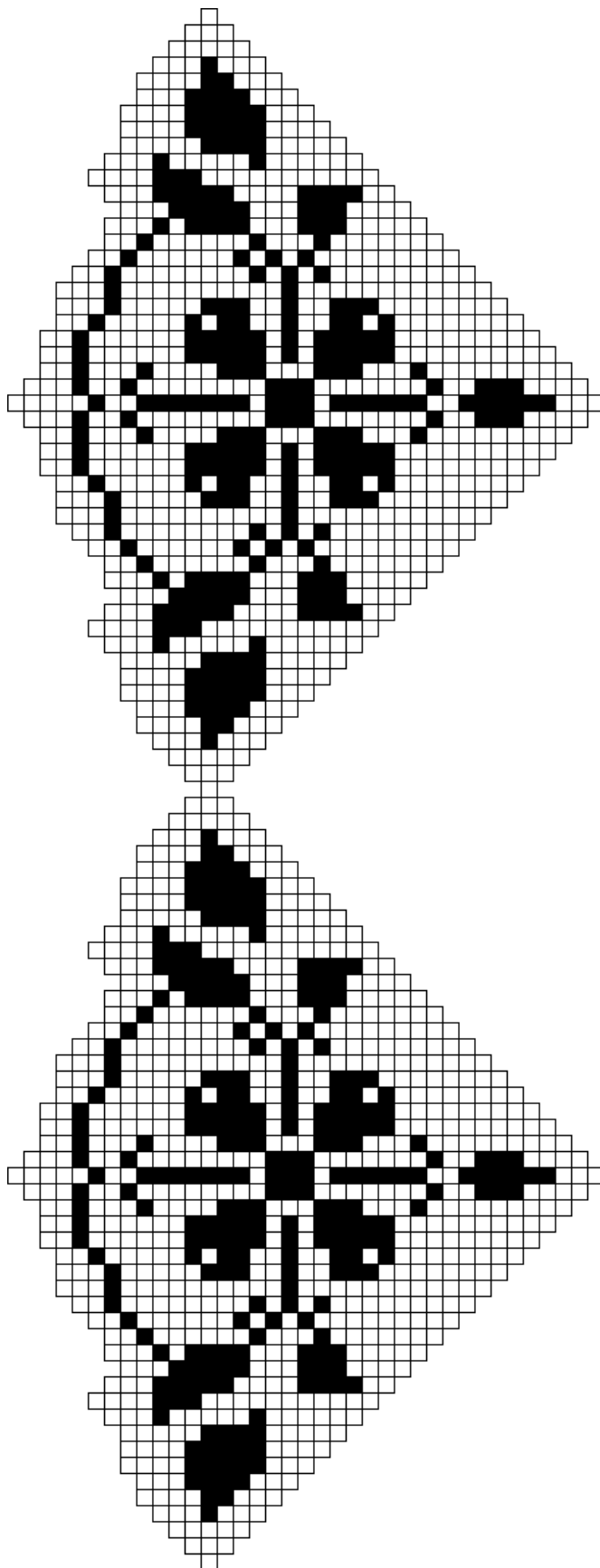
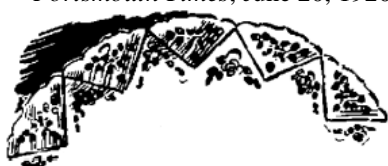
*Seymour Daily Republican*, August 14, 1919

## Centerpiece

This filet design using the rose motif make this a beautify centerpiece. It can be made in any size desired. The crocheting of the filet is done in the usual manner with No. 50 thread.

Edith M Owen.

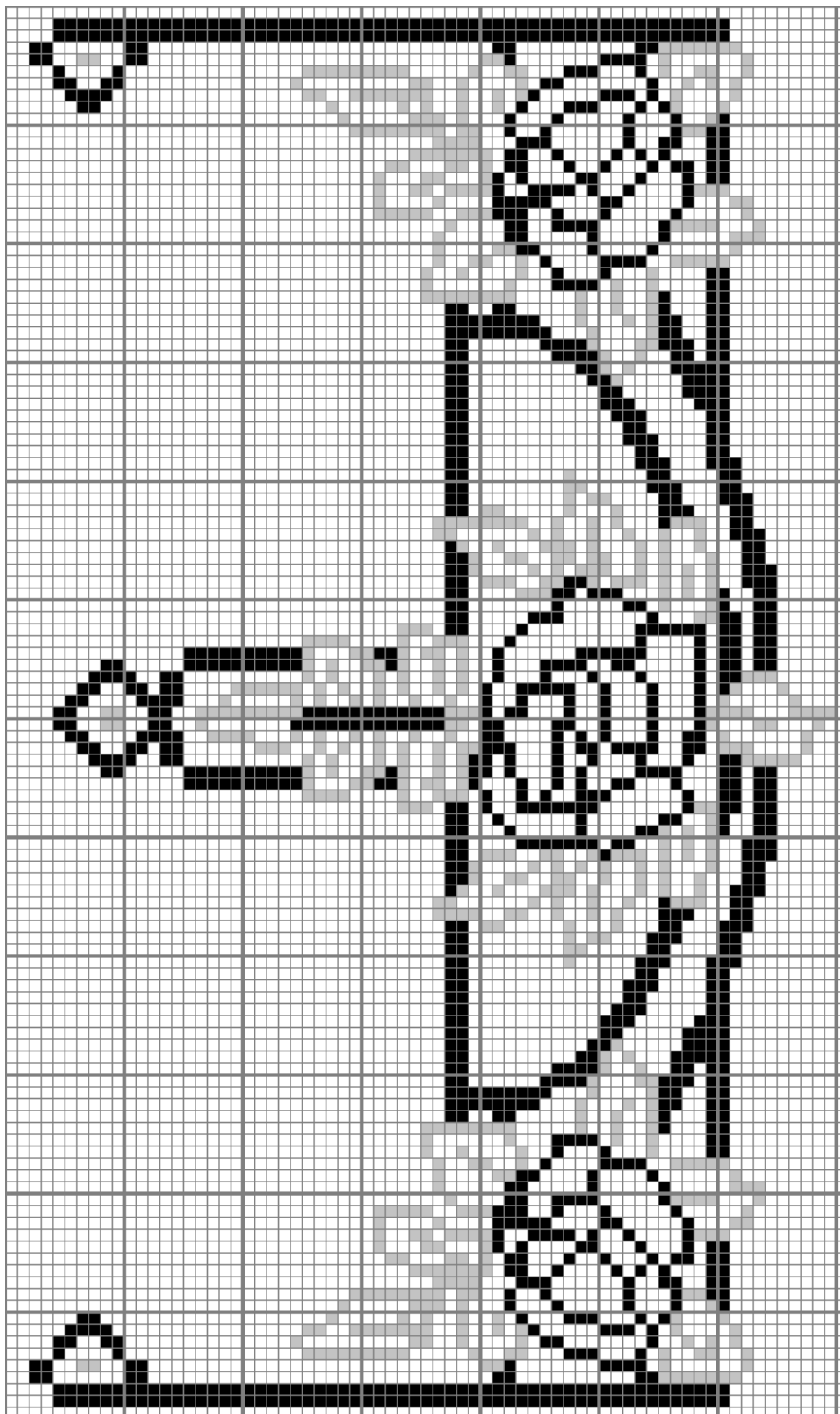
*Portsmouth Times*, June 20, 1920



**Charming  
Cross  
Stitch  
Design**

By ESR

*Cincinnati  
Commercial  
Tribune,  
January 24, 1915*



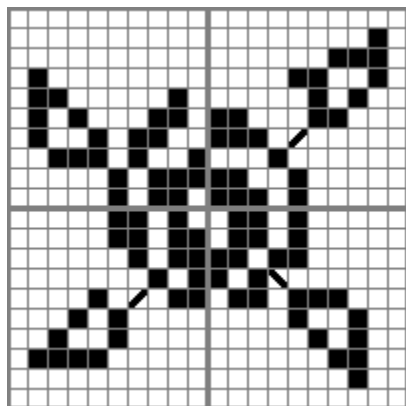
## Cross-Stitch Embroidery for Busy Needlewomen

A Charming Design for a Centerpiece That Makes a Handsome Show, and Requires Only a Little Time

By Kathryn Mutterer. No. 12133 – Cross stitch Centerpiece with Rose Design

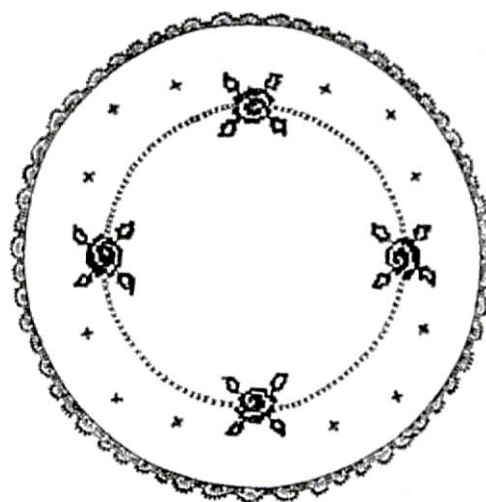
“Does it take long to make?” is usually the first question asked by a woman after she see an attractive piece of embroidery. If there is little likelihood of finishing the article within a reasonable time, it is seldom attempted, for practical women realize that it is an extravagance to spend money on embroidery materials to let them lie in the sewing basket unfished for weeks, perhaps months.

The centerpiece shown here is unusually desirable because aside from its beautiful effect, it works up very quickly. It is 22 inches in diameter and cross-stitch is used exclusively in its development. The roses may be carried out in two shades of red or rose and the leaves in two shades of green, while the row of connecting crosses, as well as those scattered through the border are most effective done in one shade of blue. One is allowed the utmost liberty in finishing the edges of the centerpiece. If it is



being worked up hurriedly, cluny lace makes a pretty finish. If hand-work is to be used exclusively, buttonholed

scallops would give the centerpiece a beautiful edge. There are many pretty new scallop designs shown this season. The coarser the background and the more clearly defined the weft and warp of the material, the better will be the effect of the decoration. All of the best cross-stitch designs are accompanied by a diagram of the working, so that excellent results are assured.



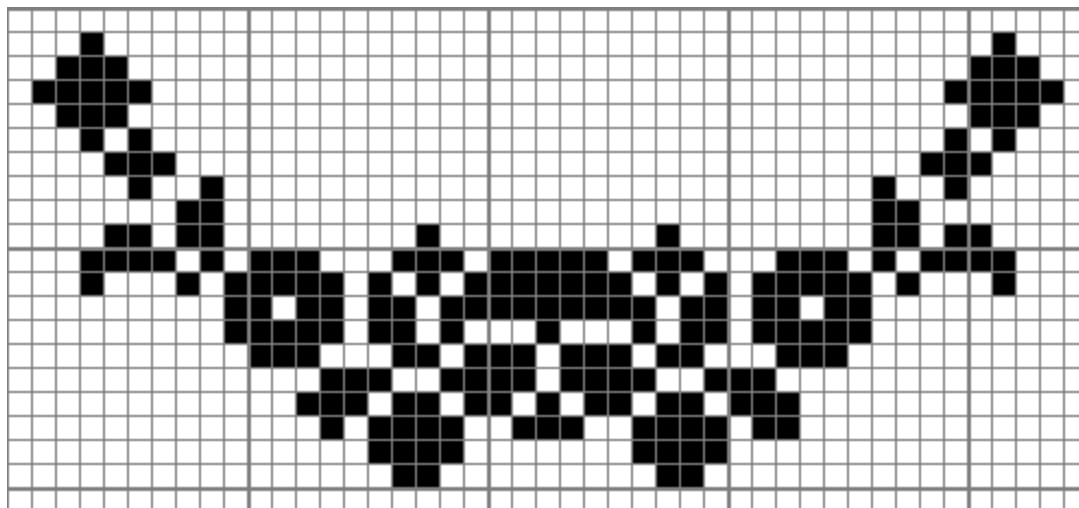
How to Make  
Cross-Stitch



*Evening Journal*, May 5, 1919

### Charming Finish for a Towel

A scallop in cross stitch makes a charming for a towel or bureau scarf. It should be worked in colors, taking care that all the stitches which slant

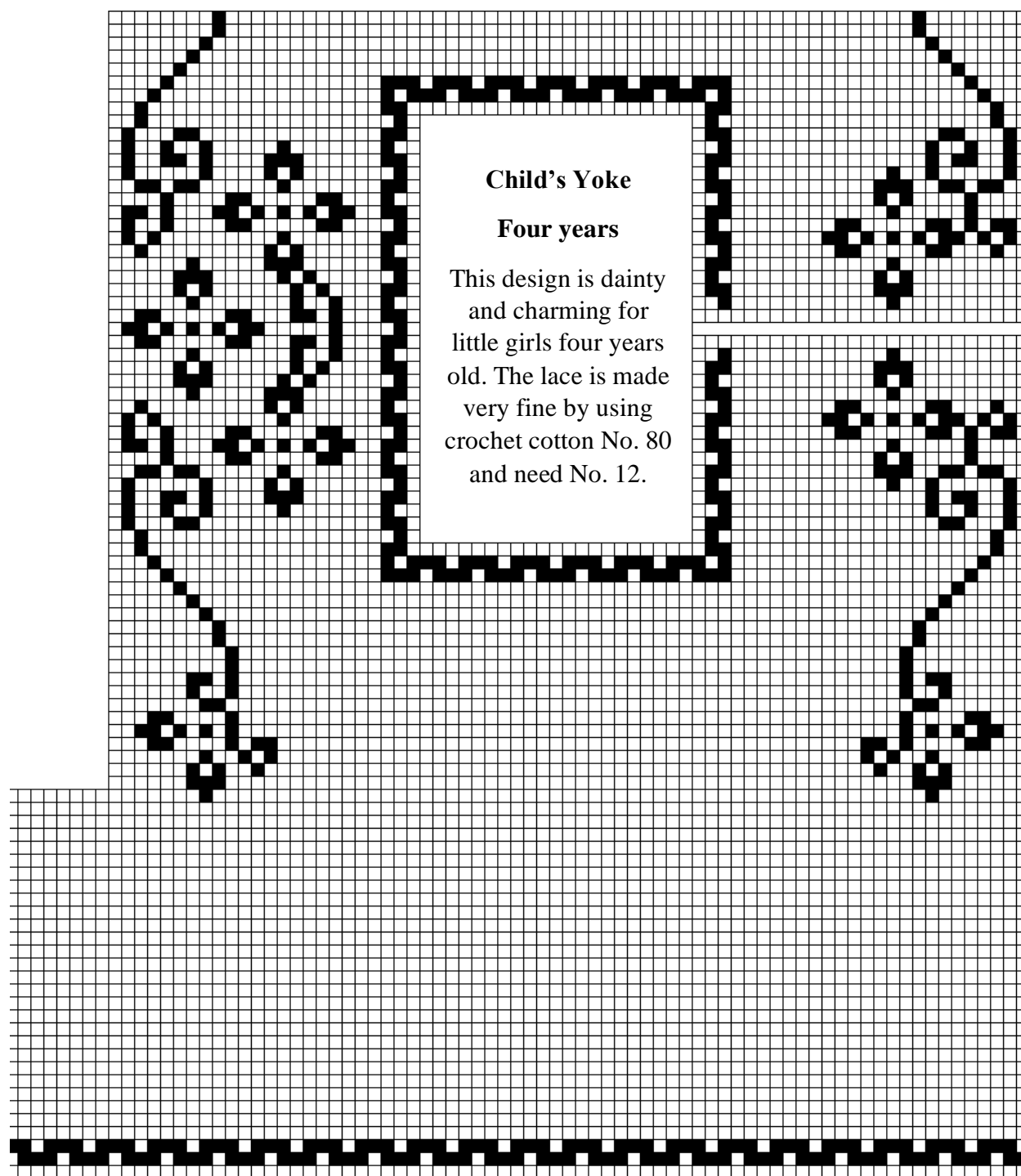


in one direction are done first, then crossed by those which slant in the opposite way, working from left to right. (Repeat the design two or three times to run across the towel). Use mercerized cotton No. 14.

Sarah Hale Hunter.

*Chronicle-News*, Oct 3, 1913; *Evening Journal*, March 12, 1912; *Indianapolis Star*, Feb 28, 1912;  
*Washington Herald*, April 28, 1912; *Wilmington Evening Journal*, March 12, 1912

### Child's Yoke



The dress is completed by attaching a shirred or smocked straight skirt of fine linen finished batiste and trimmed with pretty ribbon rosettes or rose buds.

[ No designer identified]. South Bend News-Times., March 3, 1918

### Chrysanthemum Design for Yoke



The chrysanthemum  
has been very  
effectively used in  
the development of  
this attractive design  
for a  
filet crochet yoke.

The points of the  
front section, too,  
mark it as distinctive  
and a bit out of the  
ordinary.

Use crochet cotton  
No. 40.

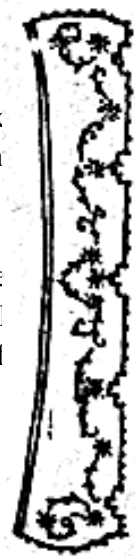
{No designer identified}. *South Bend News-Times*, June 3, 1917



## Collar and Matching Cuff Patterns

These block patterns are the designs for matching and cuffs. There is nothing more desirable or effective than a dainty set of collar and cuffs in filet lace on simple waists and dresses which are in vogue just present. Also during this period of economy, they renew an old dress or trim in the most inexpensive new one. Although equally as attractive as the collar will find the cuffs can be quickly made because of simplicity of the design.

Crochet cotton No. 50 or No. 60  
is used with needle No. 11.



Edith M. Owen.

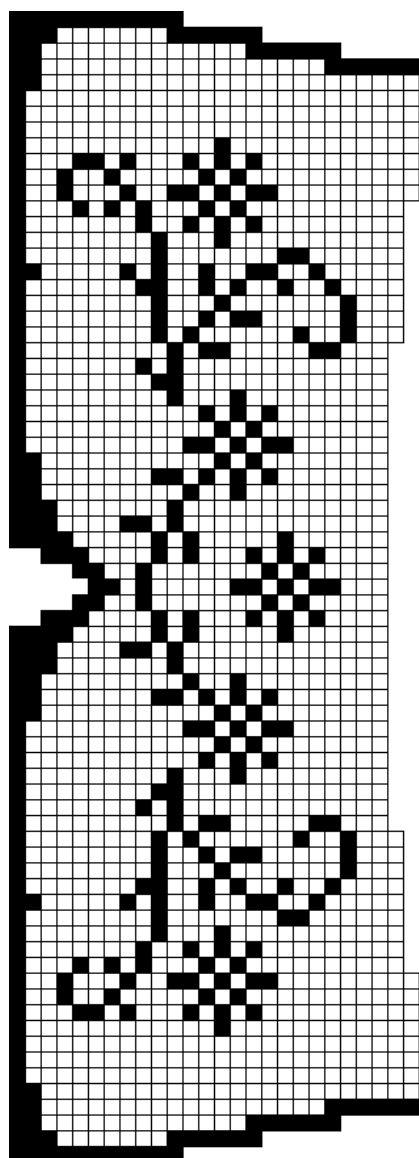
*South Bend News-Times,*

February 1918

*Calgary Herald,*

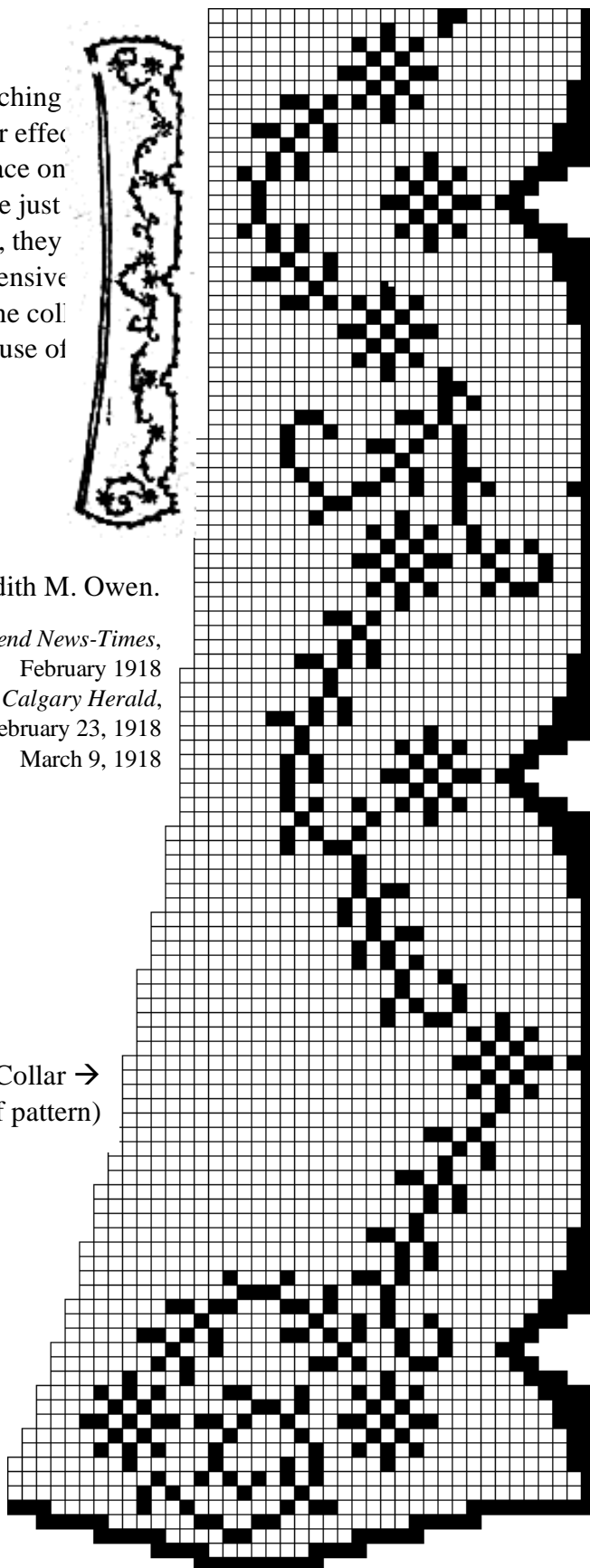
February 23, 1918

March 9, 1918

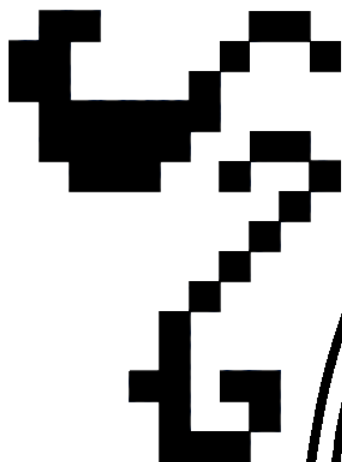


← Cuff

Collar →  
(half pattern)

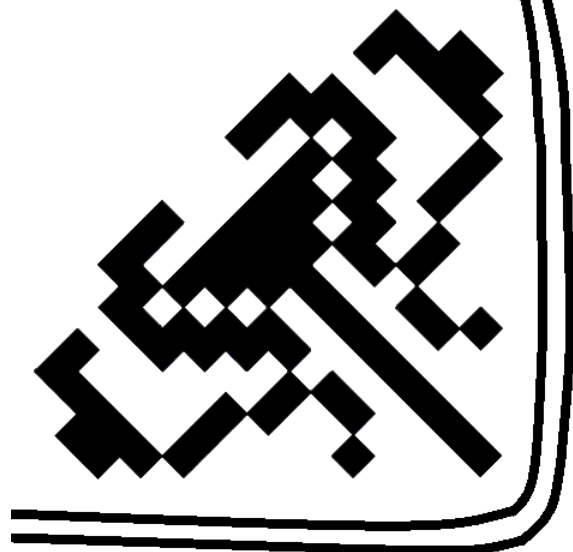


## Collar and Tab in Cross Stitch

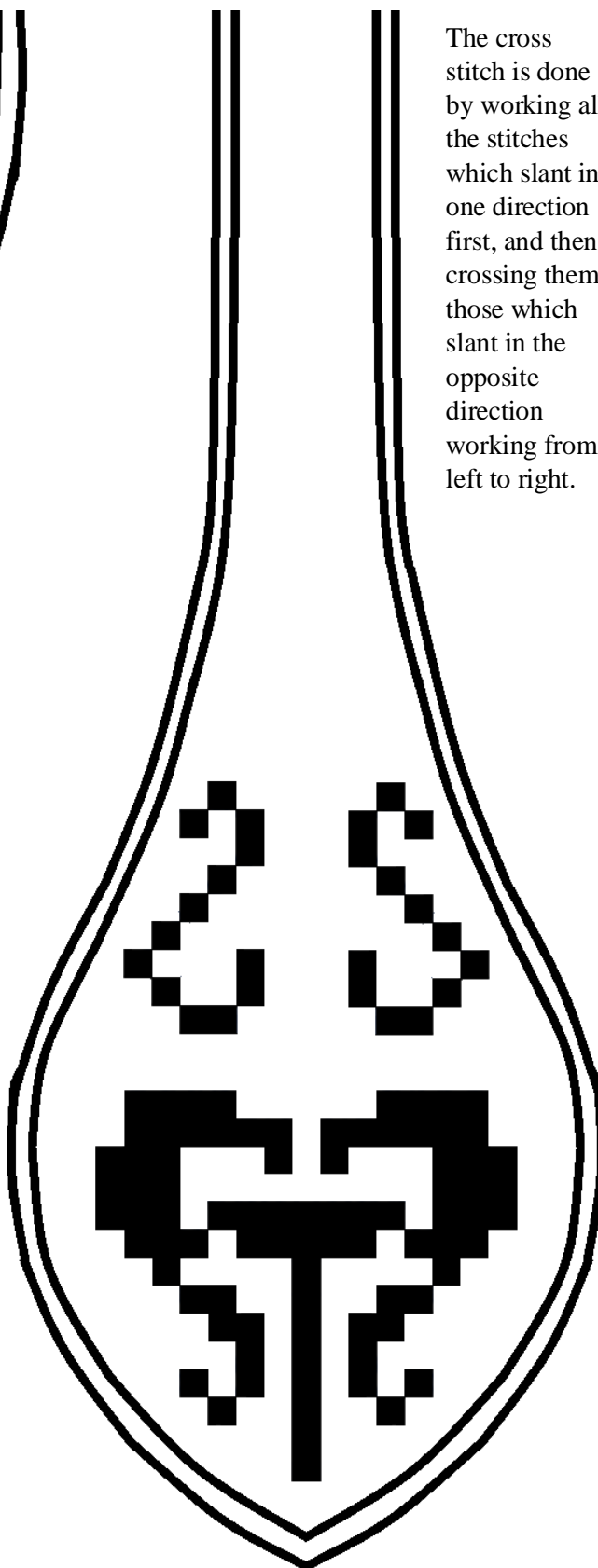


Half of the collar design and the tab to match in cross stitch are given. The collar must be duplicated to make the whole pattern. The edge is padded and then closely buttonholed. The collar is sewed into a band when finished. User mercerized cotton No. 14.

Sarah Hale Hunter



The cross stitch is done by working all the stitches which slant in one direction first, and then crossing them those which slant in the opposite direction working from left to right.

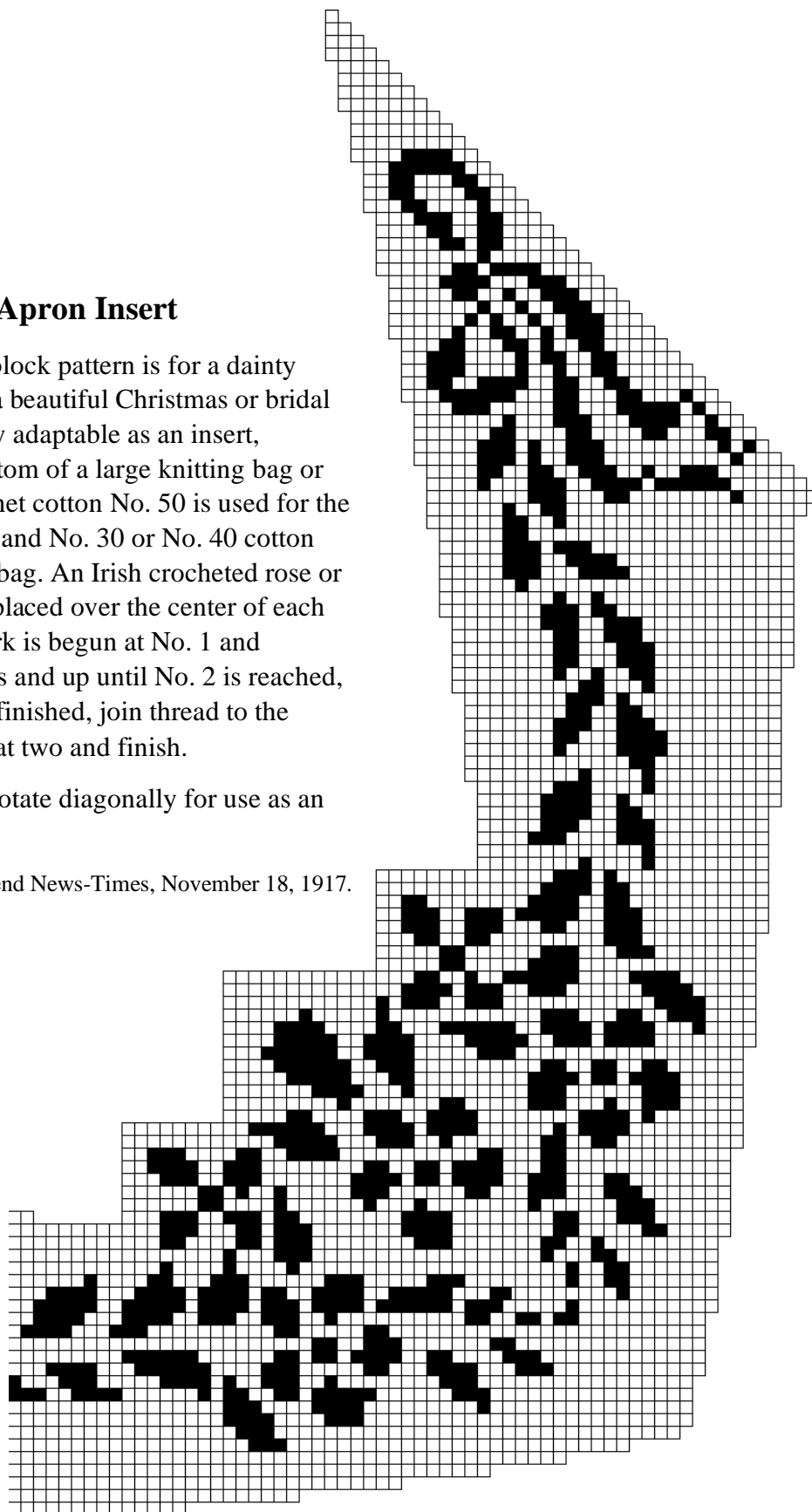


### Apron Insert

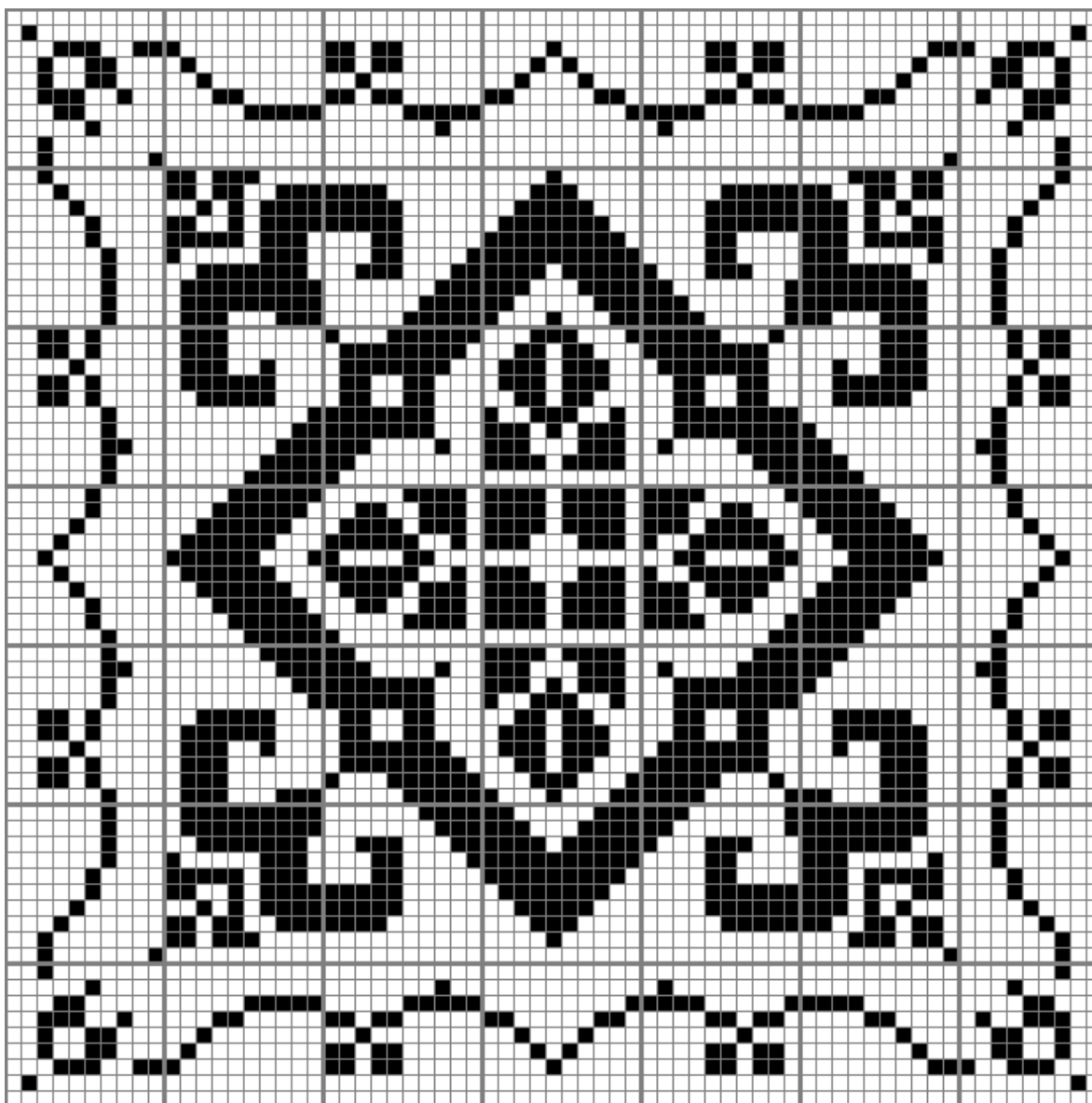
This attractive block pattern is for a dainty apron, making a beautiful Christmas or bridal gift. It is equally adaptable as an insert, forming the bottom of a large knitting bag or scarf end. Crochet cotton No. 50 is used for the apron and scarf and No. 30 or No. 40 cotton for the knitting bag. An Irish crocheted rose or buttons can be placed over the center of each flower. The work is begun at No. 1 and crocheted across and up until No. 2 is reached, then the side is finished, join thread to the remaining side at two and finish.

[Half pattern: Rotate diagonally for use as an insert.]

South Bend News-Times, November 18, 1917.



### Corner for Luncheon Cloth



Italian motifs and ideas in needlework seems to be the order of the day, and well they be, for although the designs in themselves are very simple, they are worked so careful and painstaking as to be beautiful.

The square given today is of the motifs used in a luncheon cloth that embodies the Italian idea. The other parts of the design will follow shortly.

To be beautiful this needlework must be done with as fine a thread as possible. For there is no use wasting the linen if you haven't the patience to do it well. It would be better to use linen crochet thread than any other, as there is so much more on the spool. Use at least eighty thread, although ninety would be prettier.

Of course the pattern could be used for other things, such as chair tidies or insets in pillows or table runner – so it might be well to keep the design for future use, even though you have no need for the luncheon cloth.

Helen Baxter (columnist). *Philadelphia Inquirer*, March 27, 1921

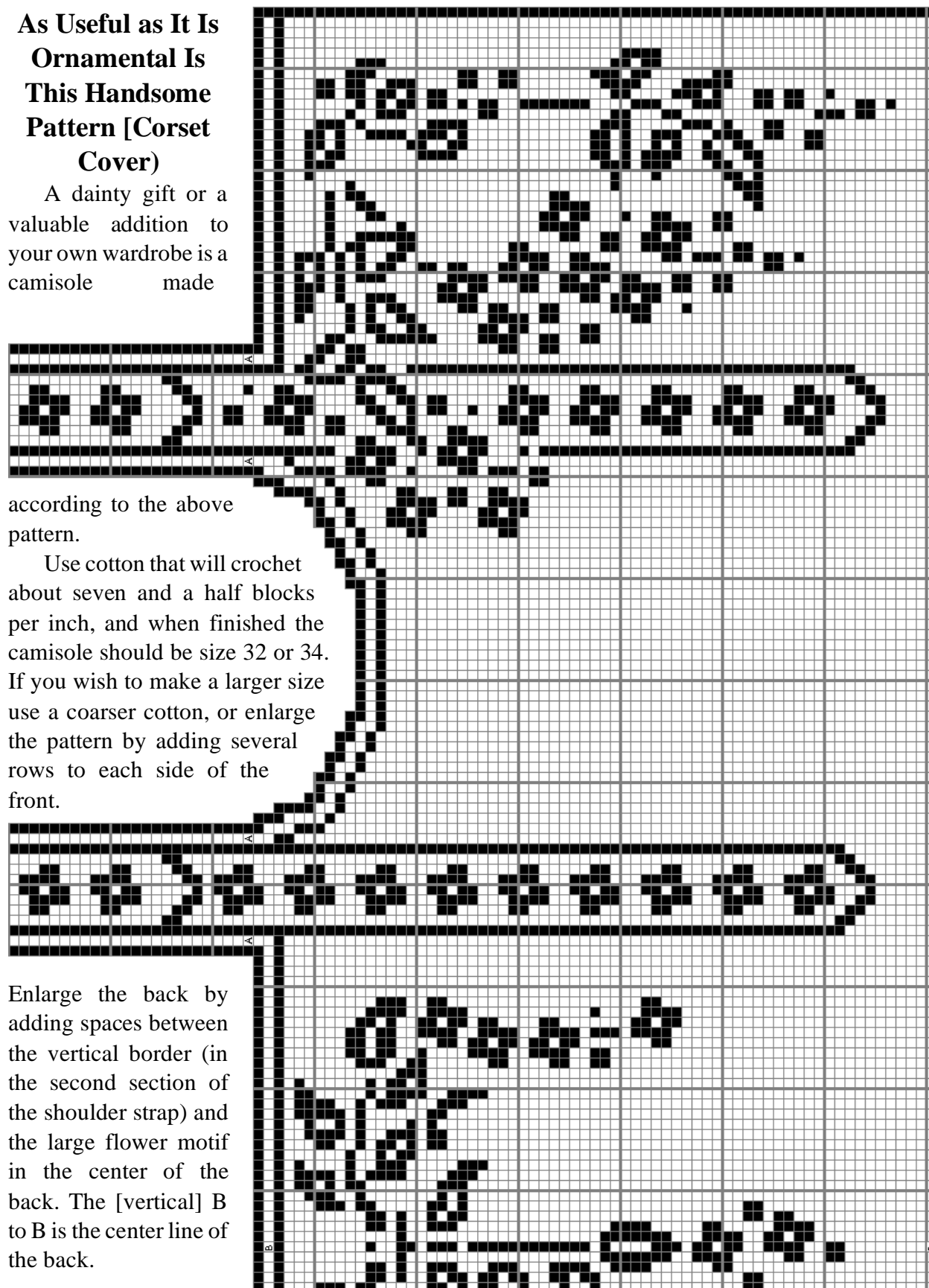
**As Useful as It Is  
Ornamental Is  
This Handsome  
Pattern [Corset  
Cover)**

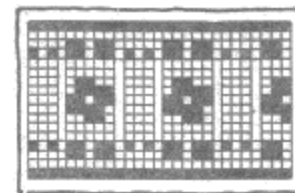
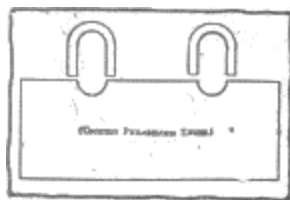
A dainty gift or a valuable addition to your own wardrobe is a camisole made

according to the above pattern.

Use cotton that will crochet about seven and a half blocks per inch, and when finished the camisole should be size 32 or 34. If you wish to make a larger size use a coarser cotton, or enlarge the pattern by adding several rows to each side of the front.

Enlarge the back by adding spaces between the vertical border (in the second section of the shoulder strap) and the large flower motif in the center of the back. The [vertical] B to B is the center line of the back.





When beginning the work commence at the front and crochet up and down the pattern. When you reach the shoulder do not crochet beyond the dotted line marked A unless you prefer doing the strap at the same time.

Many workers prefer crocheting the entire lower section, as shown in the small sketch at the upper left. When finished they attach their thread at A and crochet the straps. When this method is used the stitches in the strap run opposite to the stitches in the lower section.

If you prefer, the straps may be crocheted lengthwise and then attach to the camisole, and this will bring all the stitches in the same direction.

There are various methods of working patterns of this variety, so use the method you like best.

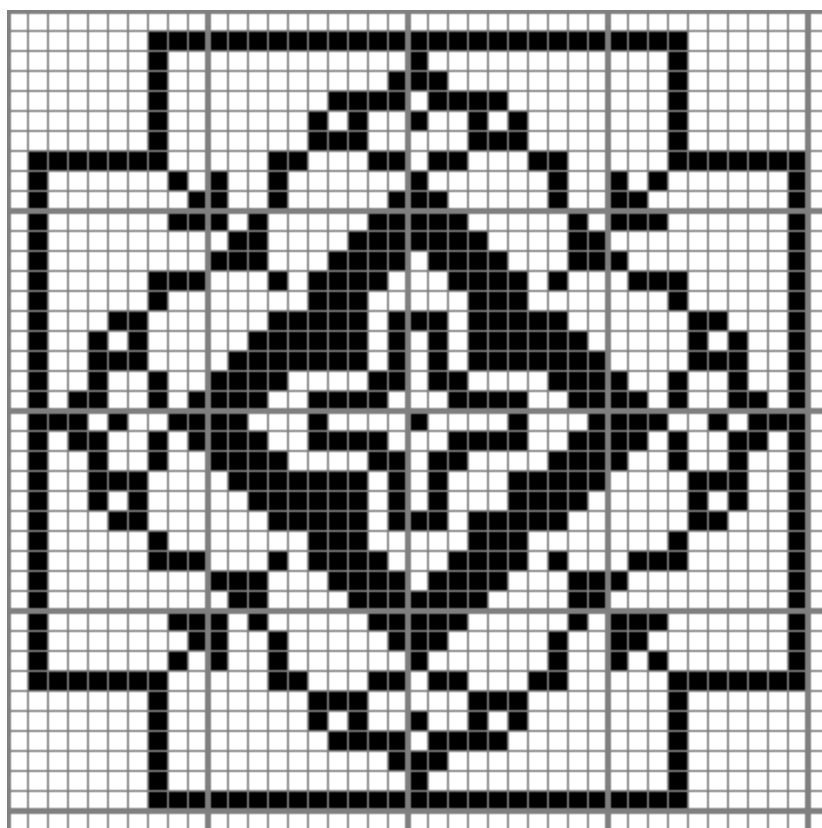
A casing or band of some kind should be attached to the bottom of the corset cover. If a wide insertion is needed use the design in the upper right corner. Finish the upper edge with picots or a narrow edging of some variety.

E.S.R. (illustrator). *Telegraph-Courier*, May 24, 1923

### Cream Pitcher Cover

To make this filet cream pitcher cover use fine thread and gauge the stitches so that there are eight meshes to the inch. Finish the outside with a picot. If the cover is to be used out-of-doors on the porch weigh the eight corners with colored beads.

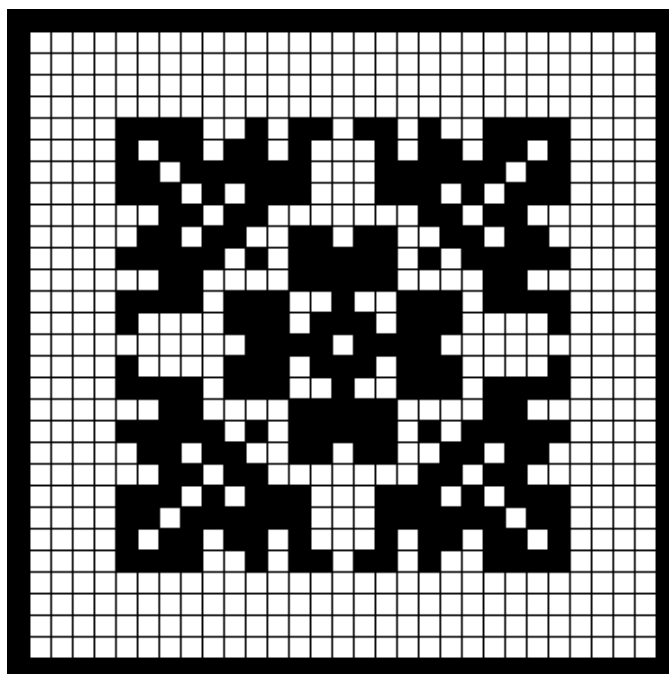
Alice Urquhart Fewell,  
*Seymour Daily Tribune*, May 9, 1925



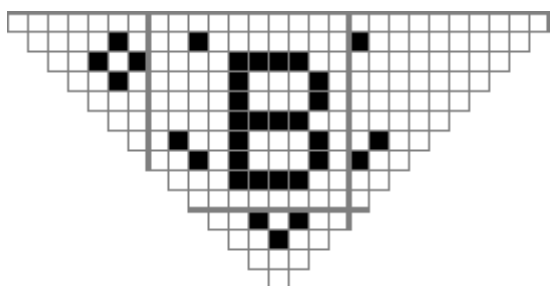
## Crochet Block

[No designer identified]

*East Oregonian: E.O.*, August 14, 1920.

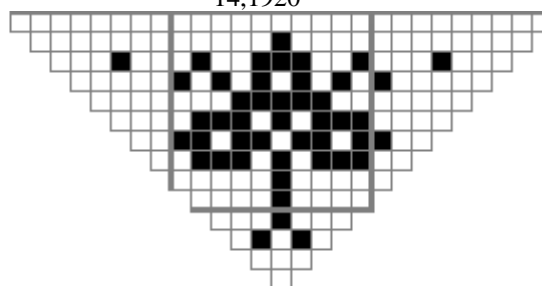


## Crocheted Edge and Motifs



Name Lost

*Boston Sunday Globe*, March 14, 1920

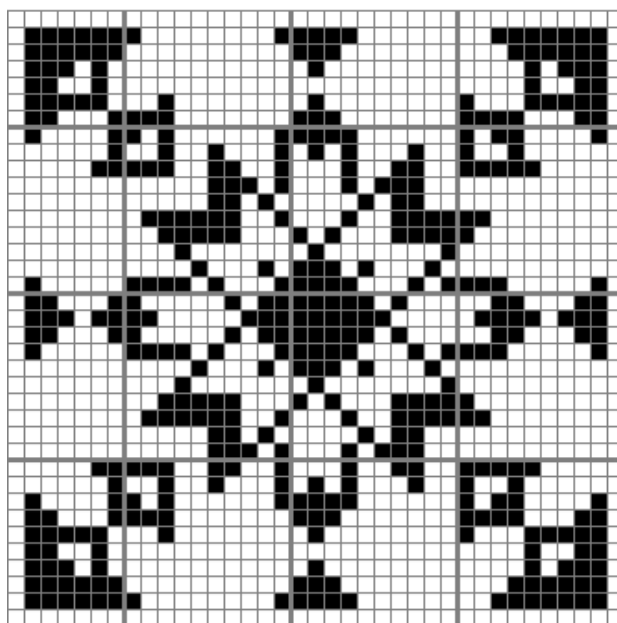
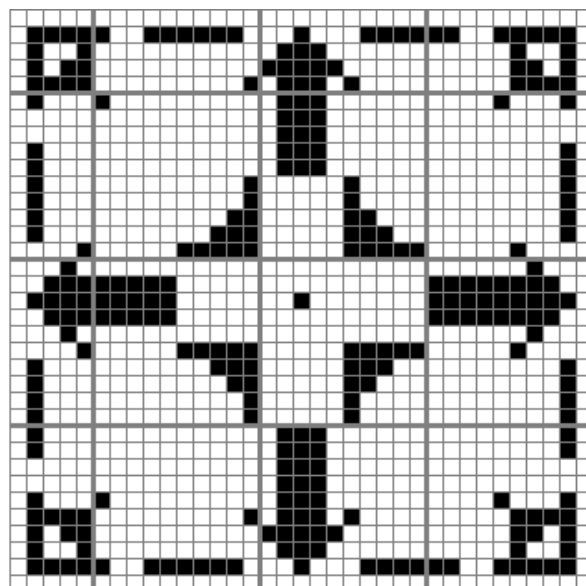


## Crochet Squares for the Dining Table

Although the manufacturers of table linens are making a great effort to sell their wares, housekeepers consider present prices prohibitive. As they have, through necessity, been obliged to use luncheon set instead of damask table cloths, the housewives have come to see the great advantages of the sets. They make the setting of the table the work of a minute, they add color to the table and best of all, although they do not become as soiled as readily as the all-over cloth, they are much easier to launder. Hence, even with the return of linen to normal prices, the housekeepers probably will have a small stock of the cloths than heretofore, and continue to use of the sets except for dinner.

Even though a woman is satisfied with the continued use of plain white table cloths, she tires of the same luncheon sets, and her need for variety must be satisfied. The designs given herewith are the latest idea to fill that want. The set is made by joining the crocheted square. One square is used for the tumbler and bread and butter plate doilies; four are joined, two of each design, to form the square for the plate doily; sixteen are used to form the square for the centrepiece. If desired one of the crochet squares may be alternate with a square of linen of the same size, embroidered in a simple design of eyelets.

To make the doilies the correct size, seventy or finer thread should be used. The edges are finished with a row of double crochet. The use of filet net, with the designs darned with linen thread will simplify the work, but with either this material or by the way of filet crochet, the set is very effective, very durable and well worth while. If the net is used, the design might be darned with old blue thread to give the essential touch of color.



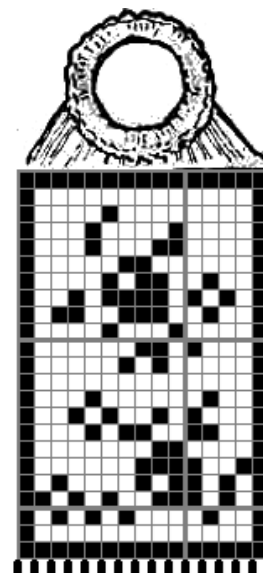
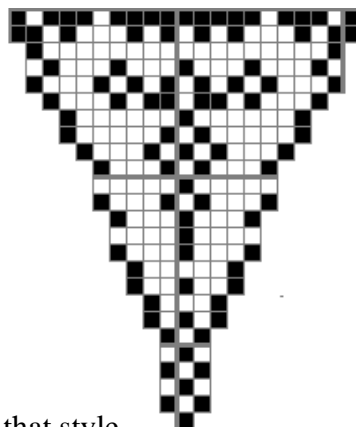
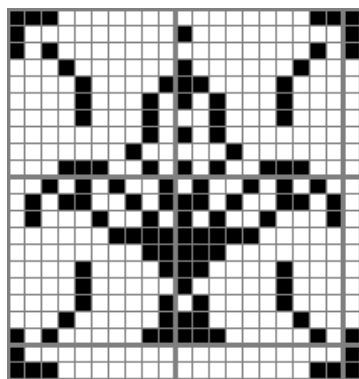
Helen Baxter. *Philadelphia Inquirer*, April 13, 1919



## Crocheted Oddities [Motifs]

This being a  
crochet year,  
it is but  
natural that  
the little  
gifts that one

sends instead of Christmas cards should be of that style  
needlework. The work is quick and the articles very durable  
and serviceable. And the woman who is on the lookout for novelties will  
find many herewith.



There are several styles of napkin rings. First of all, there is the linen pattern with merely a picot ed edge. Then there are those of color. These made of consecutive rows of double crochet of while or a pale color with the picot edge of a contrasting shade. One end, which is pointed, is stitched down over the ether edge to form the ring. The idea given on this page is for a napkin ring which is for of filet, to be worked in white in forty thread. One of these can easily be made up in an evening or would serve as excellent pick-up work. The patterns given could be used for towel insertions.

The knee garter elastics are somewhat on the order of work. They are crocheted as casing and the elastic thread inserted. A new idea is to have the wearer's initials crocheted in the design.

The crocheted skirt-hangers are always useful articles. They may be made of rows of double-crocheted in color or a filet pattern may be worked out, then the filet attached to the covered ring with double-crochet stitches. A safety pin is thrust through the wide end of the holder by which the skirt is held.



An old, but ever new idea is that of the crocheted vanity case. One half of the design is given on today's page. It is to be carried out in the very effective file, the places being suggest for the cord to run though. Again, merely double crochet stitches might be used, the bag being made on the order of the popular Roman striped bags. The circle thus formed is line with chamois.

The needle case cover and the scissors case would make a very delightful little gift if sent together. The needle case is, of course, stiffened with cardboard. If a handle is attached to scissor case, the effect when finished will be that of a pretty little basket.



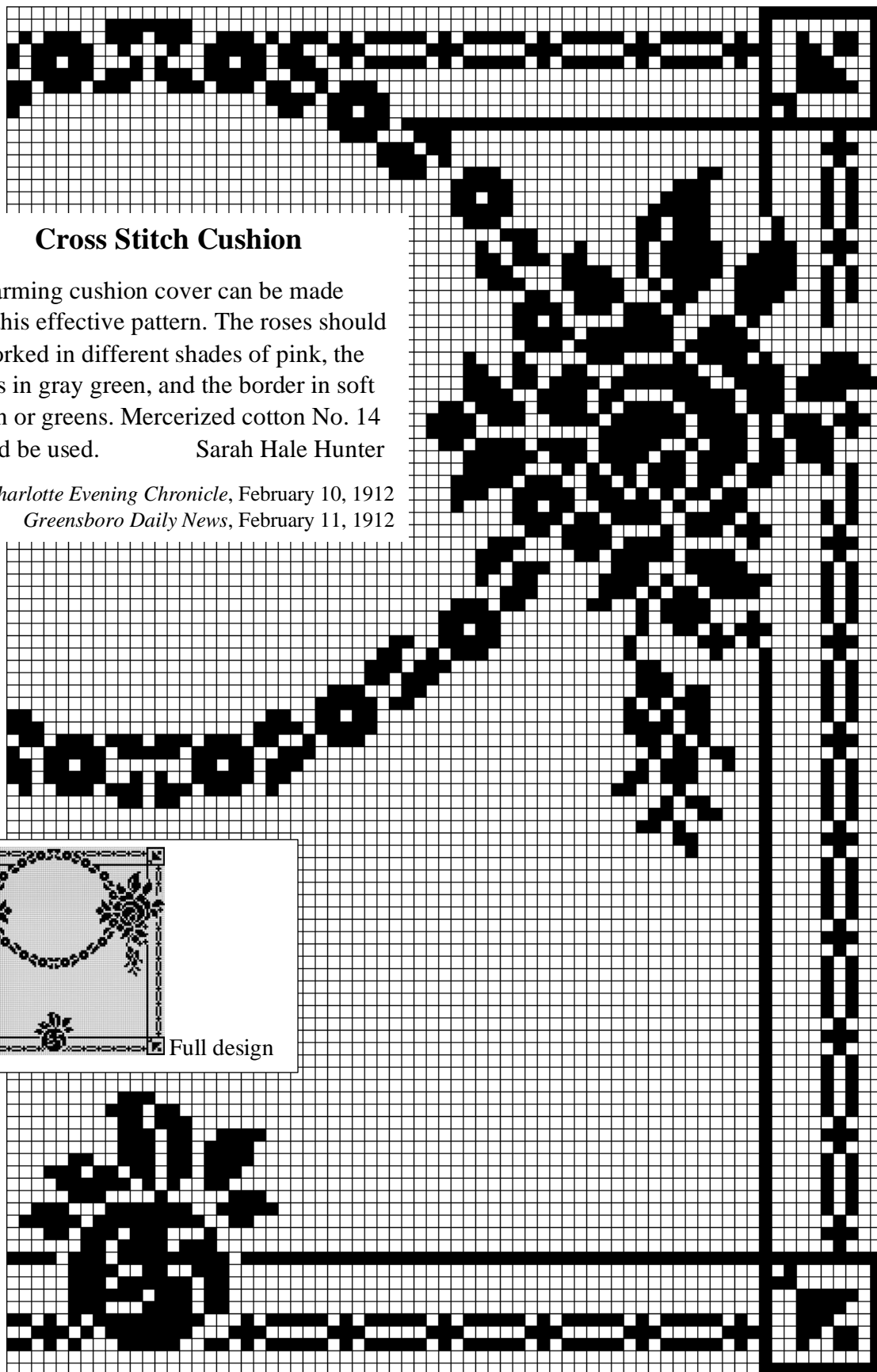
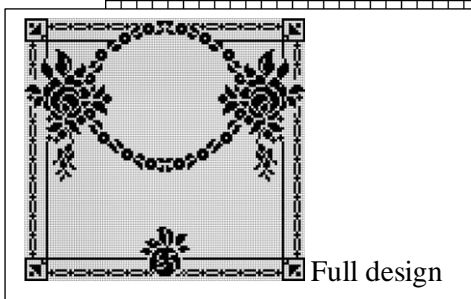
Helen Baxter. *Philadelphia Inquirer*, December 10, 1916

### Cross Stitch Cushion

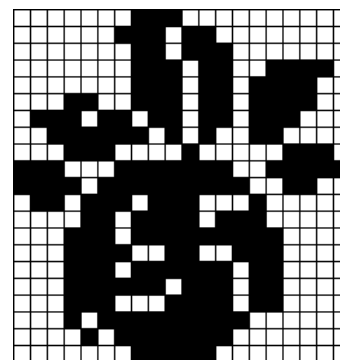
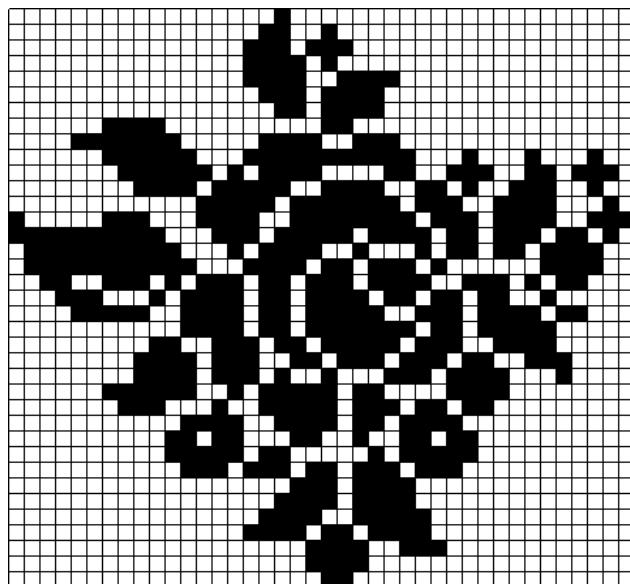
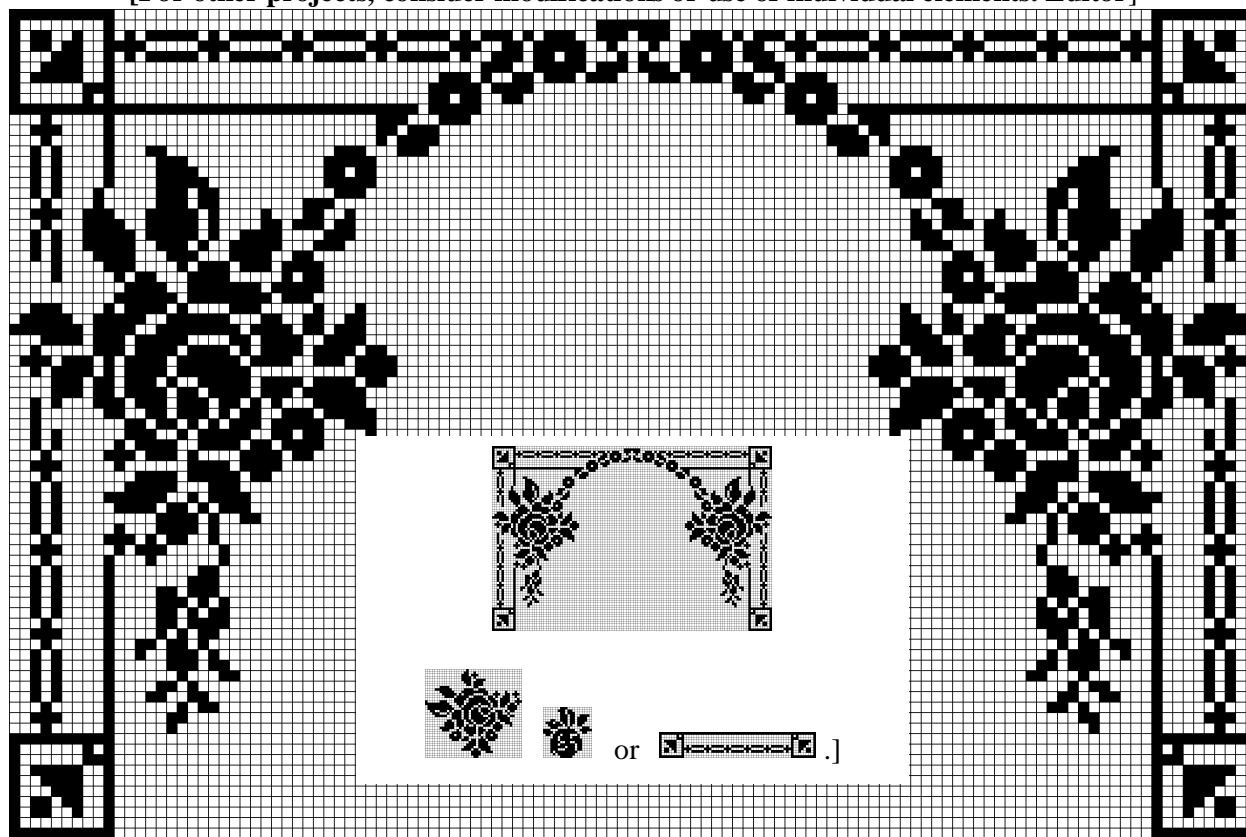
A charming cushion cover can be made with this effective pattern. The roses should be worked in different shades of pink, the leaves in gray green, and the border in soft brown or greens. Mercerized cotton No. 14 should be used. Sarah Hale Hunter

*Charlotte Evening Chronicle*, February 10, 1912

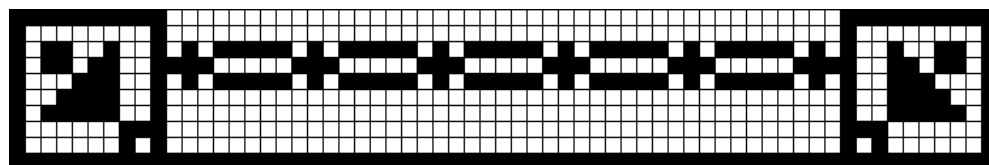
*Greensboro Daily News*, February 11, 1912

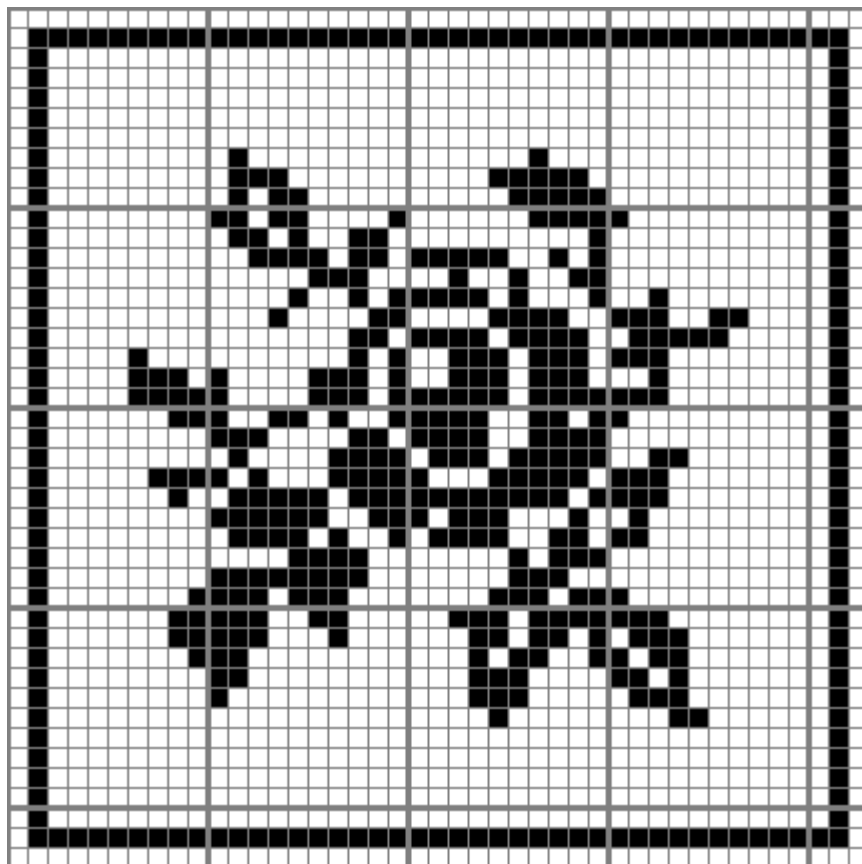


[For other projects, consider modifications or use of individual elements. Editor]



Derived from  
 Sarah Hale Hunter  
*Charlotte Evening Chronicle*, February 10, 1912  
*Greensboro Daily News*, February 11, 1912

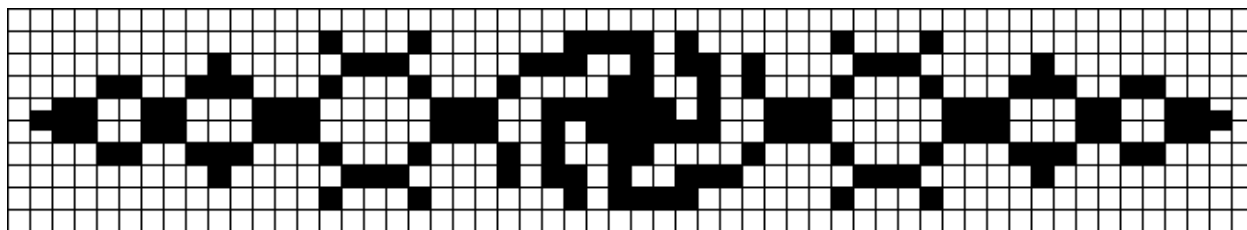




**Cross Stitch Design  
Done On Square  
Mesh [Rose]**

Jeanette H. Wetherald  
*Philadelphia Inquirer*,  
October 27, 1912

**Cross Stitch Design for Belt or Collar**

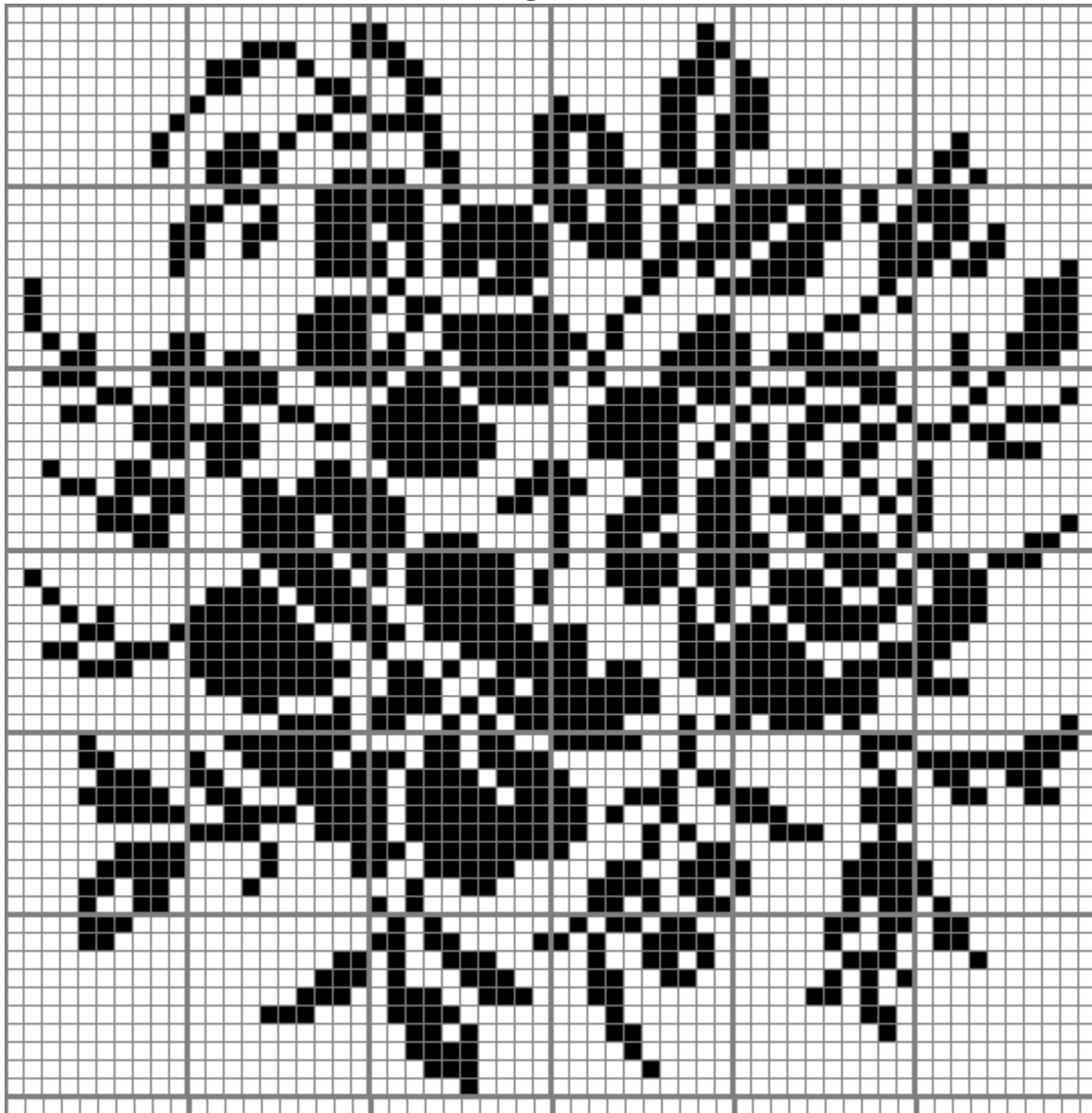


A collar, belt or shirtwaist may be decorated in this cross stitch pattern with good effect.

Cross-stitch belts make useful and dainty gifts and are worn at present. This pattern should be worked in colored mercerized cotton No. 14. All the stitches which slant in one direction should be worked first and then crossed by those which slant in the opposite direction, always remembering to work from left to right.

Sarah Hale Hunter  
*Evening Journal*, December 6, 1911 & January 24, 1912

### Cross Stich Design for Sofa Cushion



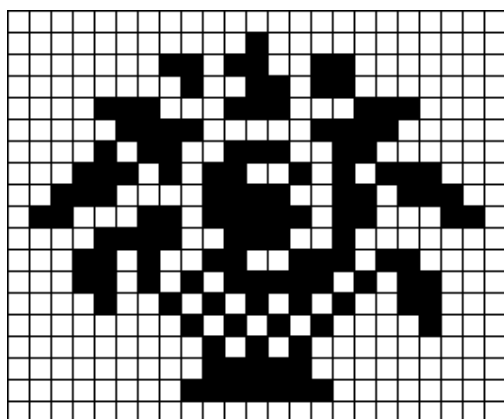
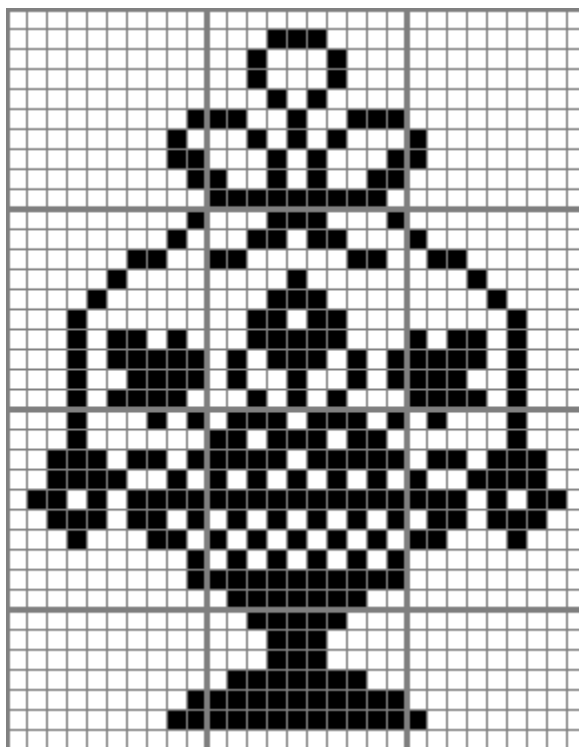
[No designer identified]. *Philadelphia Inquirer*, December 26, 1907

## Cross Stitch Design for Christmas Gifts [basket] By Request

Alice Urquhart Fewell

Scrim, linen etatnine, canvas and huckaback toweling are all weaves suitable for this embroidery. The design can be enlarged by picking up a square of two or three thread instead of one. This design enlarged after this manner, would be just about the right size for a sofa pillow. It would also serve very well for a small table cloth. Brown mercerized cotton, Turkish floss or zephyr yarn can be used for this cushion on a cream colored background. Of course, in regard to color, each one may follow her own fancy. Red or blue is very much used in cross stitch embroidery. Use a blunt needle for working.

*Seymour Daily Tribune*, November 24, 1924



## Cross Stitch Design for Towels

The cross stitch basket is a pretty motif for a small towel. Initials could be worked in the center of one end and a basket on each side. All the stitches which slant in one direction are worked first and then crossed by those which slant in the opposite direction, always working from left to right. Mercerized cotton No. 14 is used.

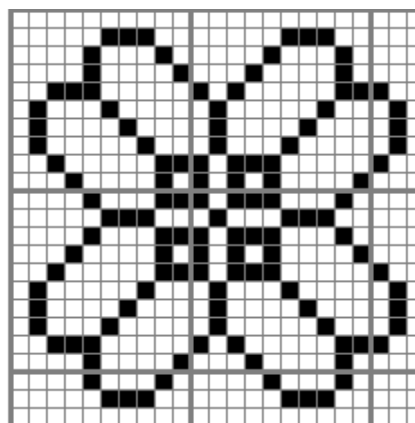
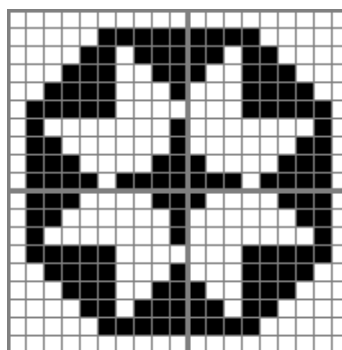
[No designer identified]

1912: *Evening Journal*, Feb 1; *Joplin Morning Tribune*, Feb 3; *Moline Daily Dispatch*, Feb 5; *Wheeling Intelligencer*, Feb 13.

## Cross Stitch Designs for Centerpieces

Several have asked for a cross-stitch design, so I sent a few in, then I to see them printed int daily Globe, as I know they will be appreciated. Clarksie Bell – I saw your request for cross-stitch design for centerpiece and I will send two, and hope I will see them printed. Please let me know if you like them.

Mrs J. M. C; *Boston Sunday Globe*, October 25, 1903



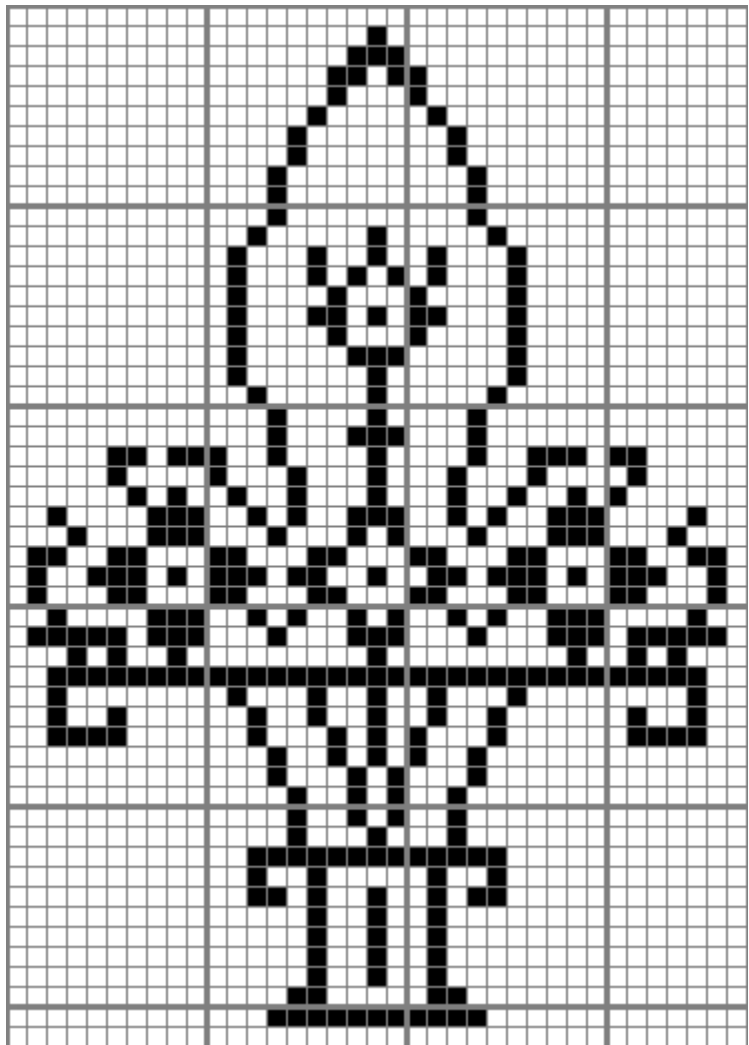
### Cross Stitch Design for Household Linen

This cross stitch design may be used for decorating various pieces of household linen. It would look well on the end of a towel, table cover or bureau scarf, or the basket could be placed in the four corners of a luncheon cloth. If linen huck is used for the towel or cover, the design may be followed by working the stitches in the squares of the huck. If plain linen is used work the pattern over needlepoint scrim, pulling out the threads when finished. The flowers may be done in two shades of rose, the leaves and stems in green, and the basket in brown.

Alice Urquhart Fewell

*Seymour Daily Tribune*, March 27, 1922

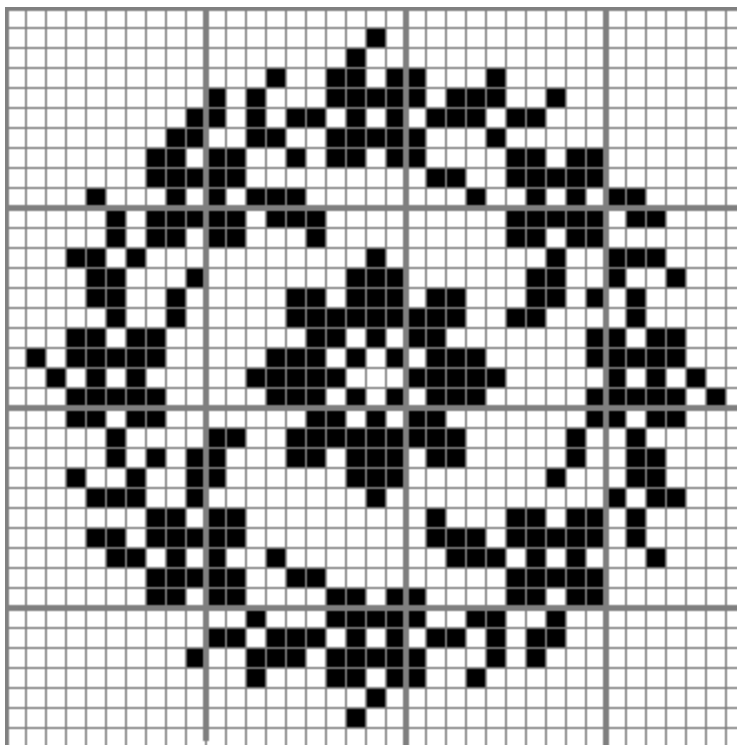
*Seymour Daily Tribune*, Sept 8, 1926



## Cross Stitch Design [Part 2 of 2, Wreath]

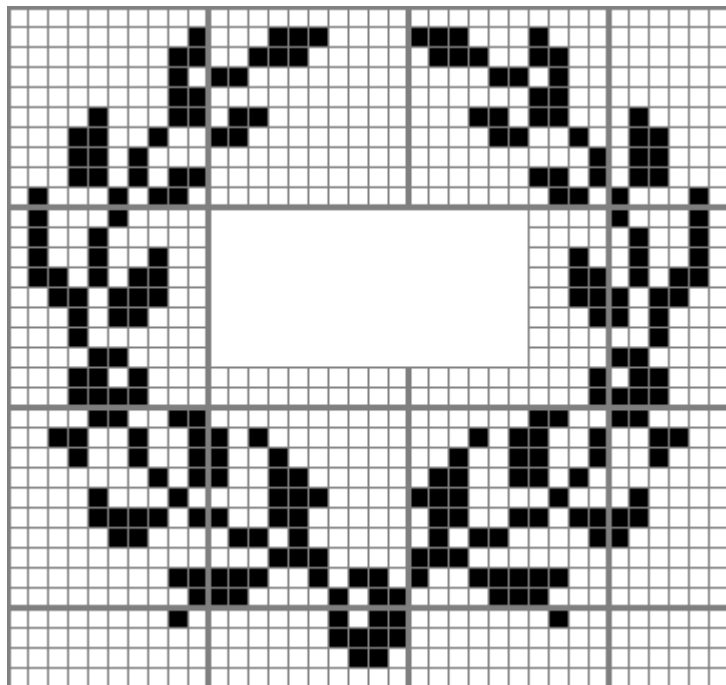
For Blue Eyes and Claxie Bella –  
Send you some designs suitable for  
tidies, centerpieces and corners, as  
you requested. Have others which I  
shall send in soon. Let me know if you  
like them.

La Grand Dame,  
*Boston Sunday Globe*,  
Oct. 25, 1903



## Cross-Stitch Designs for Table-Centres, Curtains and Hand-Bag [Wreath]

Scrim, linen etamine canvas and huckaback toweling are the fabric best adapted for the cross-



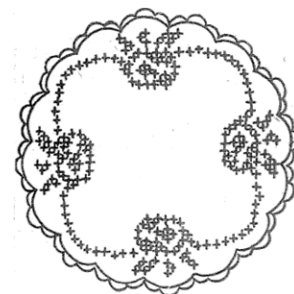
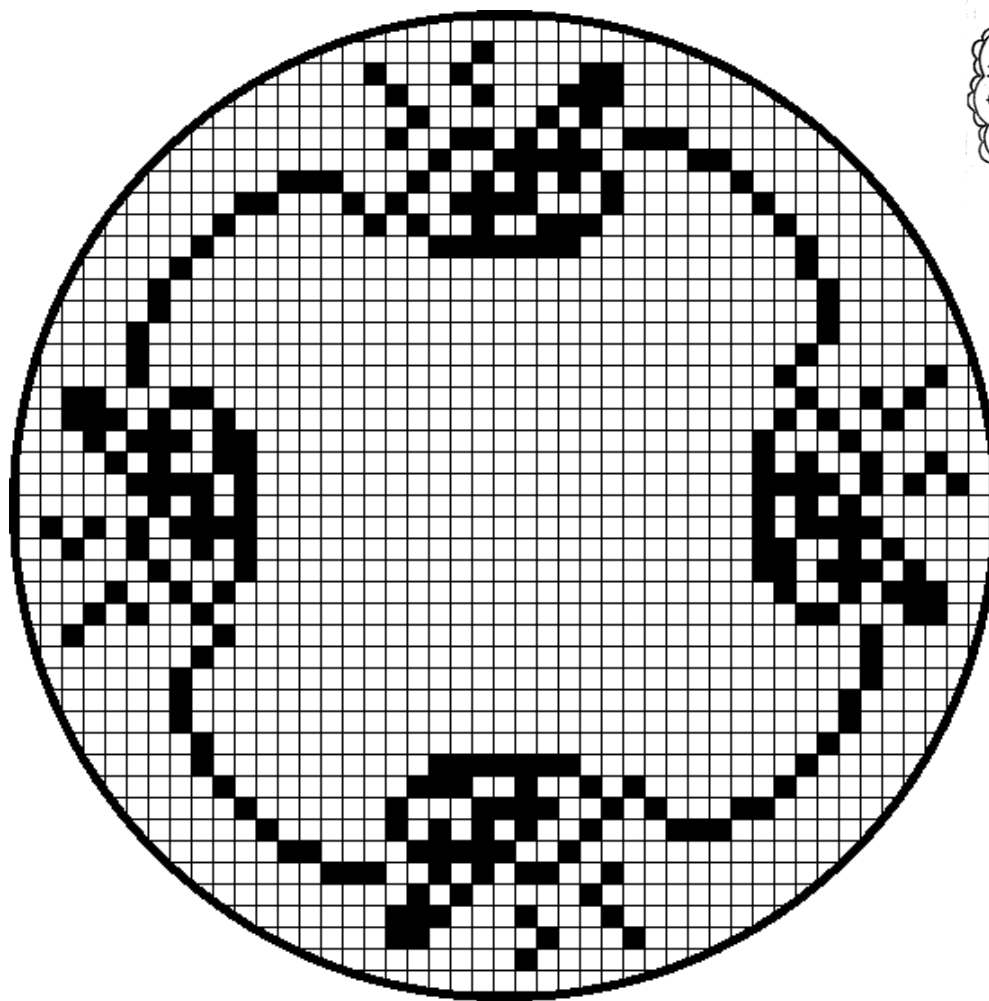
stitch embroider. If desiring to decorate other materials, not square meshed, baste a piece of scrim or canvas, the required size, on the goods, embroider the pattern right through both materials and draw out the threads of the canvas when done.

The two larger designs here given would be admirably suited for curtains, table-centres, bureau-scarfs or towels. The wreath might be utilized, embroidered in silk or beads, on a handbag or pincushion.

For working, use a blunt needle and silk or mercerized cotton in color or colors to harmonize with the general tone of the room. [No designer identified], *Philadelphia Inquirer*, November 27, 1909



## Cross Stitch Doily



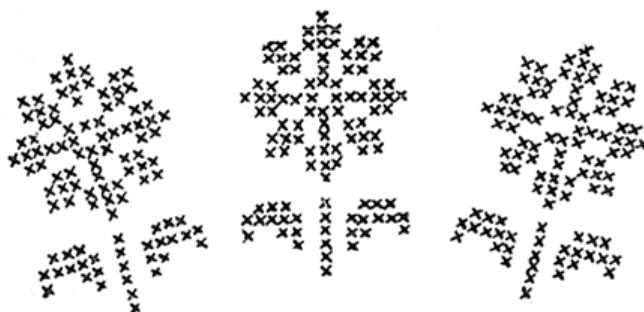
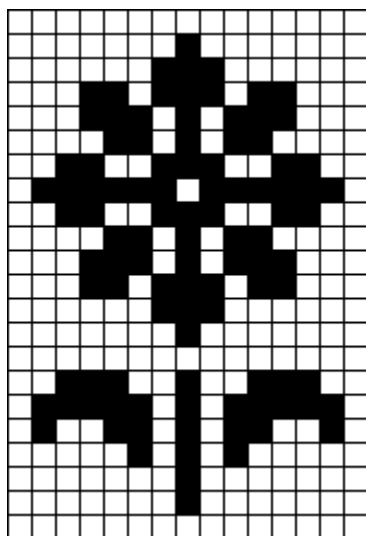
A set of cross-stitch tumbler doilies makes a charming gift. The scallop is padded and closely buttonholed. The stitches which slant in one direction are worked first, and then crossed by those which slant in the opposite direction, working from left to right.

Mercerized cotton No. 14 is used for

the cross-stitch, and No. 25 for buttonholing the scallop.

Sarah Hale Hunter. *Evening Journal*, February 6, 1912

## Cross Stitch Motif for Border of Centerpiece



A charming centerpiece can be made by alternating this motif, just inside the scalloped edge, with the basket in cross stitch which has recently been given. All the stitches which slant in one direction are worked first and then crossed by those which slant in the opposite direction, working from left to right. Colored mercerized cotton No. 14 should be used.

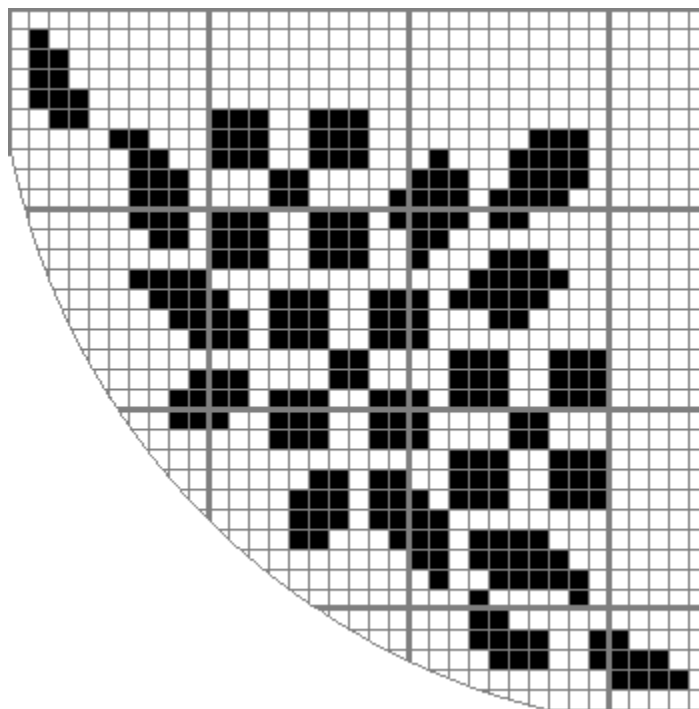
In taking off these patterns, lay a piece of impression paper upon the material, place the pattern over this, and with a hard, sharp pencil draw firmly over each line. If the material is sheer it may be laid over the pattern and drawn off with pencil, as the design will show through.

*Evening Journal*, April 5, 1912; *Indianapolis Star*, March 19, 1912; *Marion Daily Mirror*, March 26, 1912

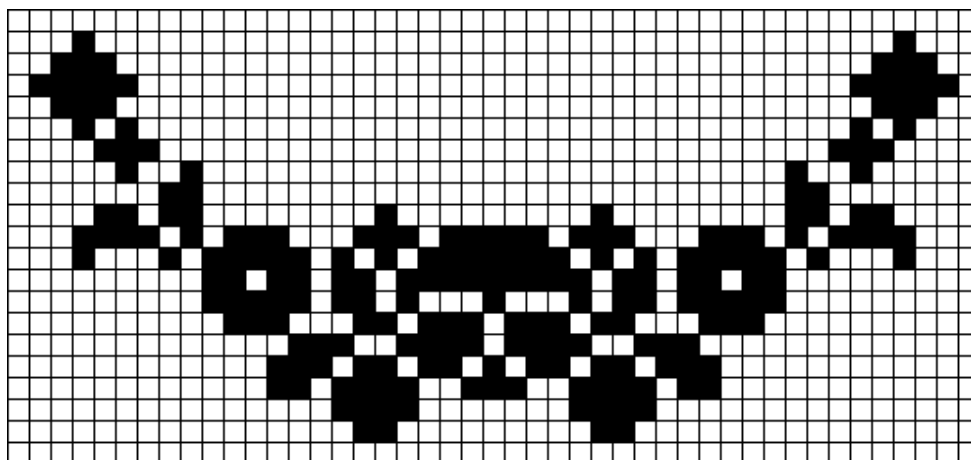
## Cross Stitch Motif

The cross stitch motif is used with the filet block pattern for a large centerpiece. It is to be placed in each of the four quarter section and worked in old blues and greens. Edith M. Owen

*Seymour Daily Republican*, August 14, 1919

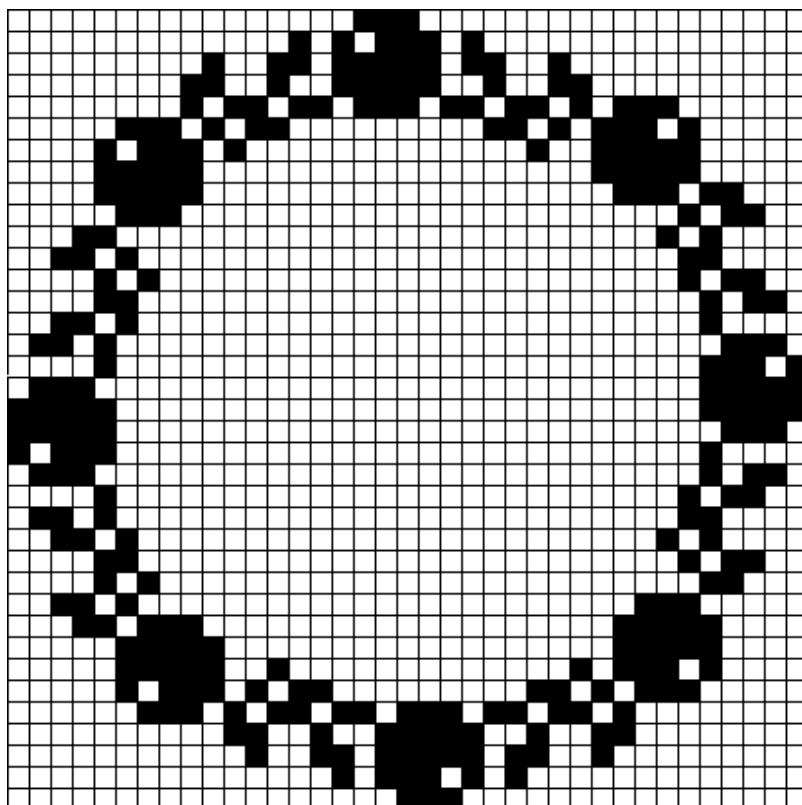


### Cross Stitch Scallop



A scallop in cross stitch makes a charming finish for a towel or bureau scarf. It should be worked in colors taking care that all the stitches which slant in one direction are done first, then crossed by those which slant in the opposite way, working from left to right. (Repeat the design two or three times to run across the towel). Use mercerized cotton No. 14.

Sarah Hale Hunter. *Chronicle-News*, October 3, 1913; *Evening Journal*, March 12, 1912



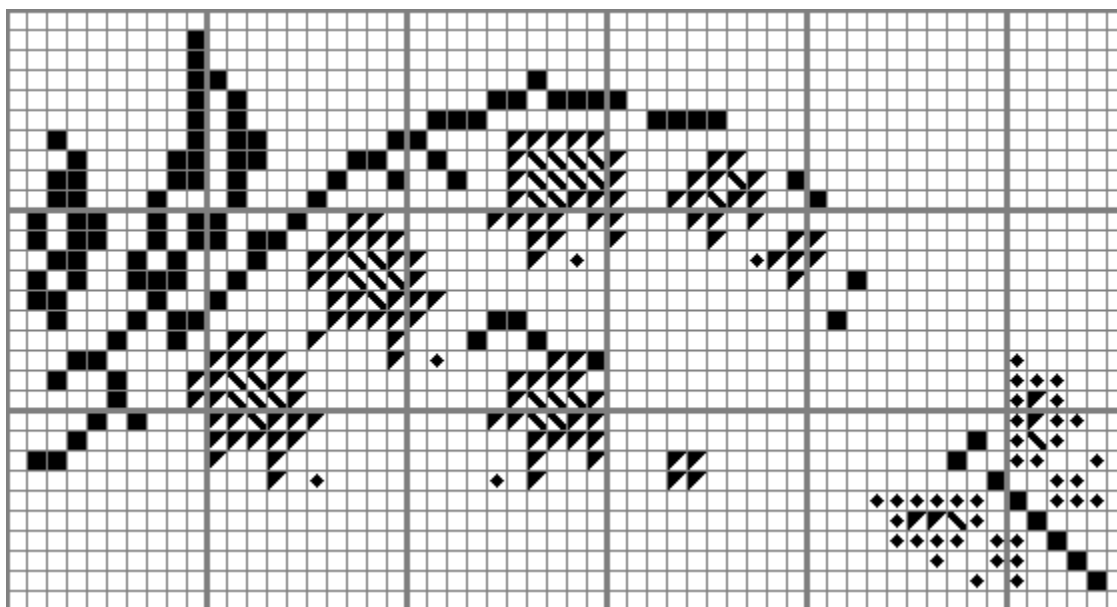
### Cross Stitch Wreath for Doilies or Towels

A cross stitch wreath is a charming motif for doilies or towels. The initials may be worked in the center if desired. Mercerized cotton No. 14 should be used.

All the stitches which slant in one direction should be done first and then crossed by those which slant in the opposite way, always working from left to right.

*Marion Daily Mirror*,  
January 22, 1912

## Cross Stitching for Fine Voile



Voile has come to rival silk for underthings. It is soft and pretty, particularly under thin dress, folds into a tiny space for traveling, washes easily and dries quickly, so that it can in an emergency be shaken and pulled into shape without ironing. It is very durable and may be cheap or expensive, as you please.

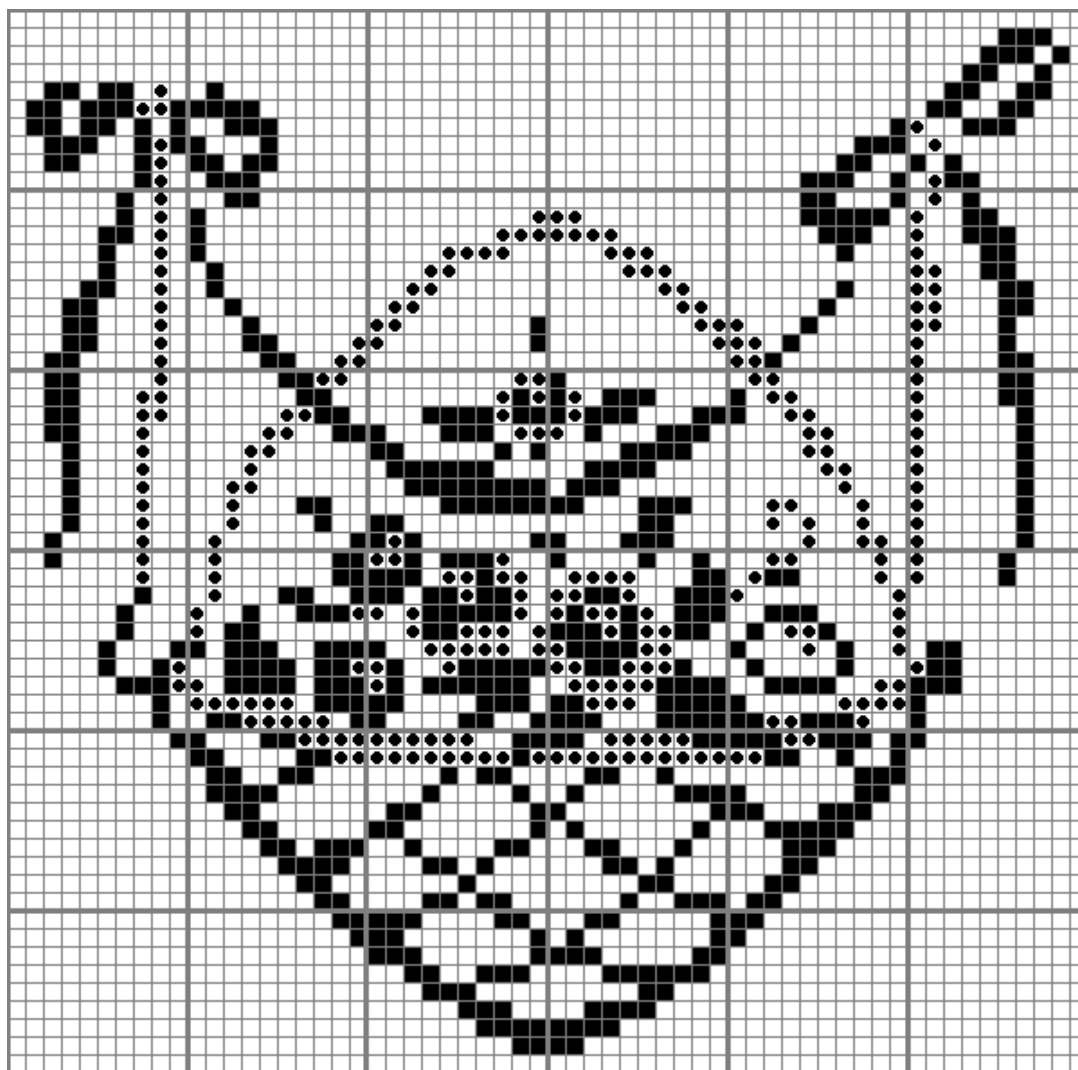
Other materials than voile are both durable and pretty for underwear, but the trouble is that the lace that enhances it wears out before the materials; and yet the latter really isn't good enough for new lace. So the bright idea has been evolved of using checked voile or nainsook and embroidering, with the checks as a diagram, so that both material and decoration wear alike. There is a delightful simplicity about the finished product that is particularly appealing.

Although the pattern given today is for such work, any filet or cross stitch pattern may be used. The work itself is very simple. No cross stitch canvas is used, but the checks themselves are used as a diagram and the stitches counted accordingly. One stitch is taken to a square, using three of the six strand cotton for the cheaper voiles, and silk for the two-dollar-a-yard variety.

Repeat the pattern around the top of a camisole or chemise. Put it at one side of the top of the nightgown or shirt. In this case an effective way to trim the rest of the border, such as the bottom of step-ins, is to work a source of one or four checks, then skip one or four check for the bottom row and alternate for the row above. Any way it is done the work goes easily and quickly and is always well worth while.

Helen Baxter (columnist), JMW (illustrator). *Philadelphia Inquirer*, February 11, 1923

### Cross-Stich for Satin Work-Bag



The design today is cross-stich for a black satin workbag. Make a bag of the stiff round-bottom type, about seven inches deep. Line with olde blue. . . . Work in two strands of the six-strand mercerized thread in old blue and rose with a little green and yellow.

The average bag will require about two of these patterns. They should be connected with an uneven line of cross-stitch with a small butterfly or two.

Helen Baxter (columnist).  
*Philadelphia Inquirer*, April 16, 1922

## Cushion Panel in Filet Crochet

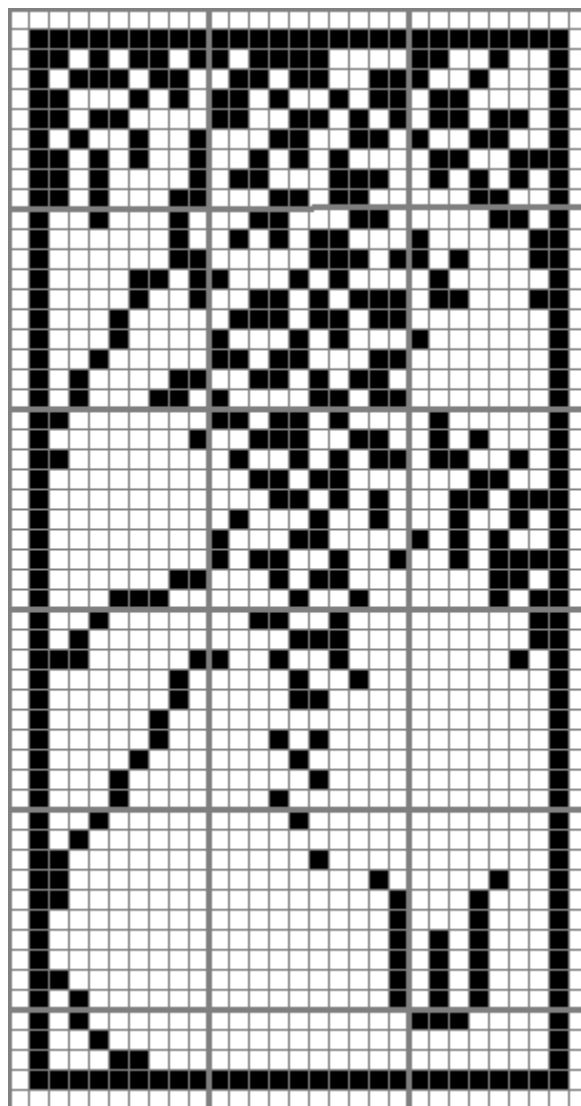
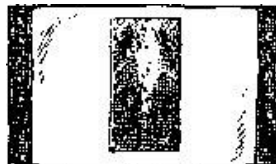
For some unknown reason wisteria is very scarce in the realm of art-needlework and particularly unusual in crochet. Yet it lends itself very readily to decoration and is particularly effective.

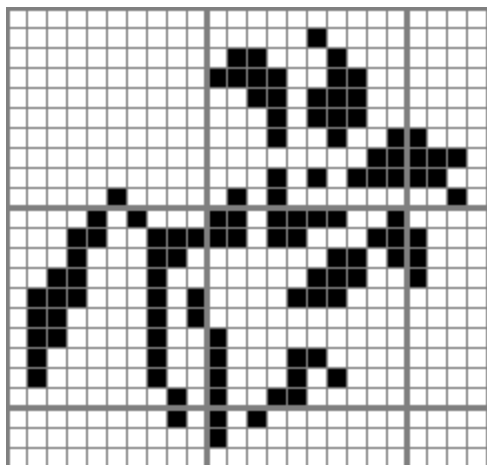
The design published on today's page is meant primarily for an insert in a cushion, but it will adapt itself to a great variety of uses. If crocheted in coarse linen thread it would be suitable for an insert in a bolster throw; if worked out in the hard-twisted ecru thread it could be repeated used as a panel down the middle of a runner or a library table.

As pictured on this page, the pattern is fifty by twenty-five meshes, which if worked in 100 thread will be about four inches wide when finished. This would do for a pillow case of medium weight linen and for a sofa cushion thirty thread should be used. The cushion would be more striking if a filet edge were added, but of course that would mean more work.

Helen Baxter (columnist).

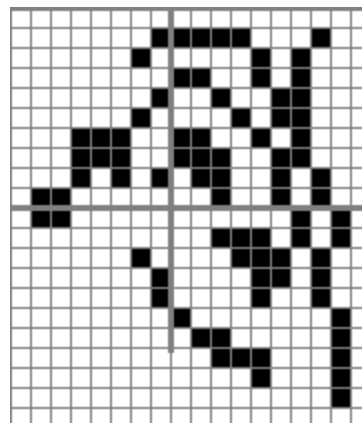
*Philadelphia Inquirer*,  
February 25, 1917





### Dainty Cross-Stich for Tea Napkins

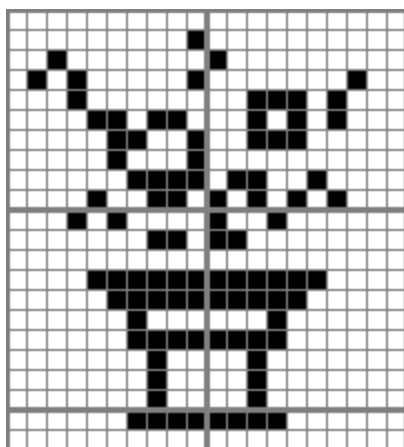
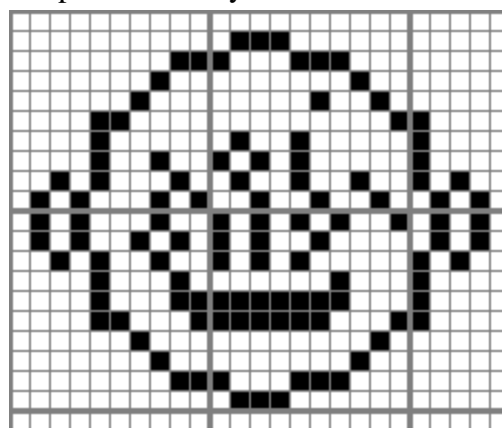
The wise woman, particularly the one who does her own work, really camps out at home during the summer. The fewer rugs, the absence of curtains and summer furniture all help. Damask napkins should be



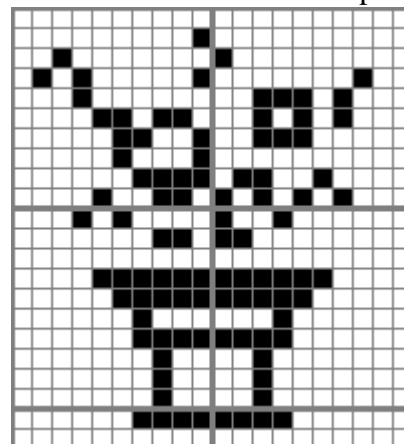
each meal if necessary, and pressed into shape, are a great help and economy.

With this in mind, the designs given today were drawn. They are simple little decorations that may be done in a few minutes over cross stitch canvas, all in one color if you wish.

The napkins themselves are made of regular cotton crepe, which is fifty or sixty cents a yard. Two-thirds of a yard makes six napkins. Cut the napkins and hem three-quarters of an inch from the edge stitch a line on the machine. If you have a chain stitch machine this might be done with a colored thread. Then pull



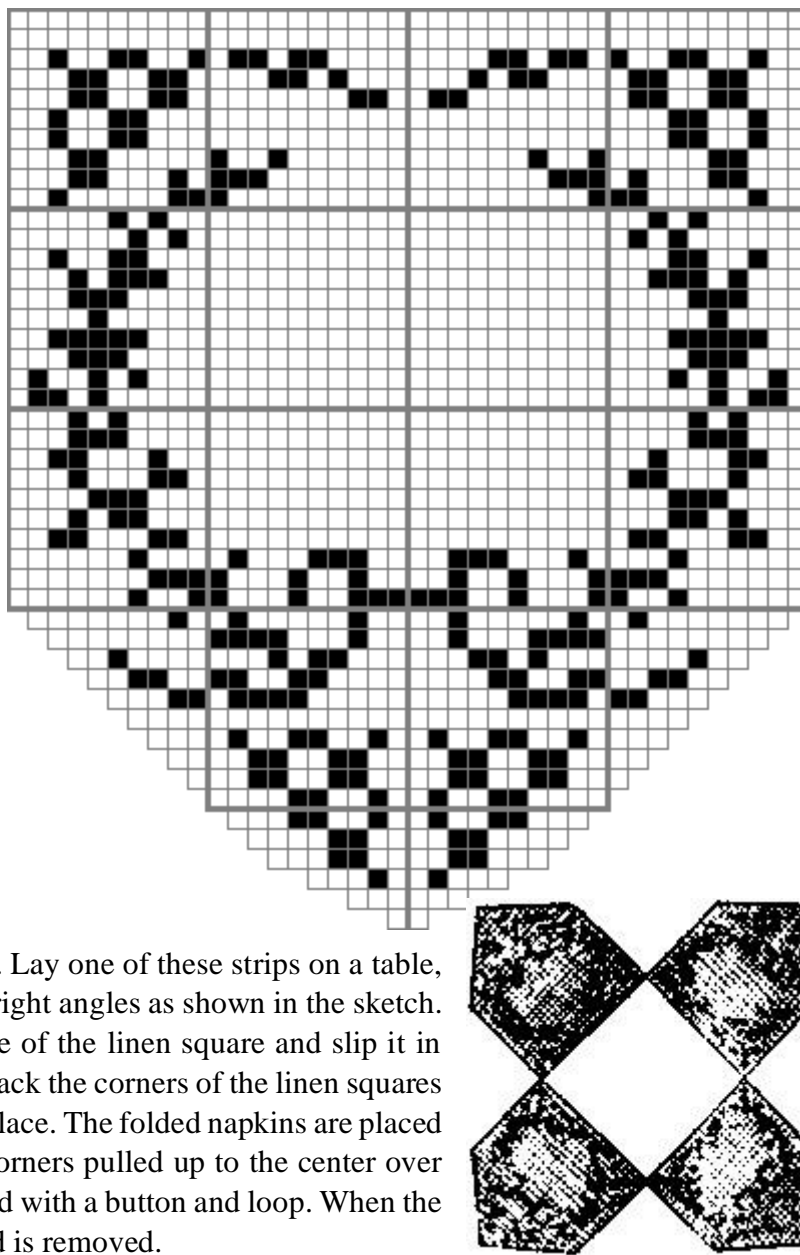
the thread to fringe to the machine stitching. The embroidered motif in one corner completes the article. Some of the crepe napkins have a rolled and cross stitched edge, which is very pretty and effective, but by the time the napkin has been washed two or three times the edge is usually pulled out.



Helen Baxter (columnist). *Philadelphia Inquirer*, May 27, 1923

## Design for a Napkin Case

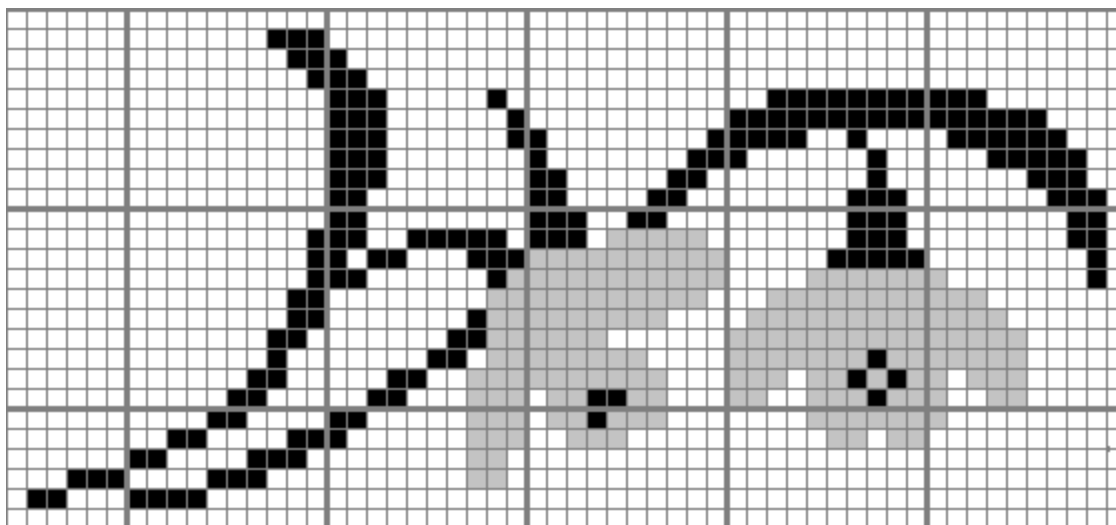
The little sketch shows a case for holding dinner napkins. Make four filet pieces like the pattern, using fine thread and gauging the stitches so that there are six meshes to the inch. From a piece of linen cut two pieces seven inches square. The size of these squares may vary a little according to the finished size of the of the filet pieces. Lay one linen square on a table, and place two of the filet pieces against two opposite sides of the square. Roll the edge of the linen and sew it to the filet pieces. Roll and overcast the other two unfinished sides of the linen as you would the edges of a handkerchief. You will now have a strip with a square of linen in the center and the filet on each end. Make another strip from the other linen square and filet pieces. Lay one of these strips on a table, and place the other on top of it at right angles as shown in the sketch. Cut a square of cardboard the size of the linen square and slip it in between the two pieces of linen. Tack the corners of the linen squares together to hold the cardboard in place. The folded napkins are placed on the linen center and the filet corners pulled up to the center over the top. The points may be fastened with a button and loop. When the case is to be washed the cardboard is removed.



Alice Urquhart Fewell. *Seymour Daily Tribune*, April 8, 1926



### Design for an Embroidered Towel End in Cross Stitch Style



[Half pattern above.]

The [full] design is fourteen inches wide and there is a space for an initial.



In the pattern, every stitch is made with a cross, but in the diagram some of the stitches are single [grey] to suggest a color treatment. The crossed stitches represent the conventional part of the design and the leaves, the single stitches [lighter grey] represent the flowers, while the crossed stitches at the center indicate desirable use for lighter color. The flowers and tulips and appropriate can be made in any color familiar in the natural flowers while the leaves should be worked in shades of green.

May Manton

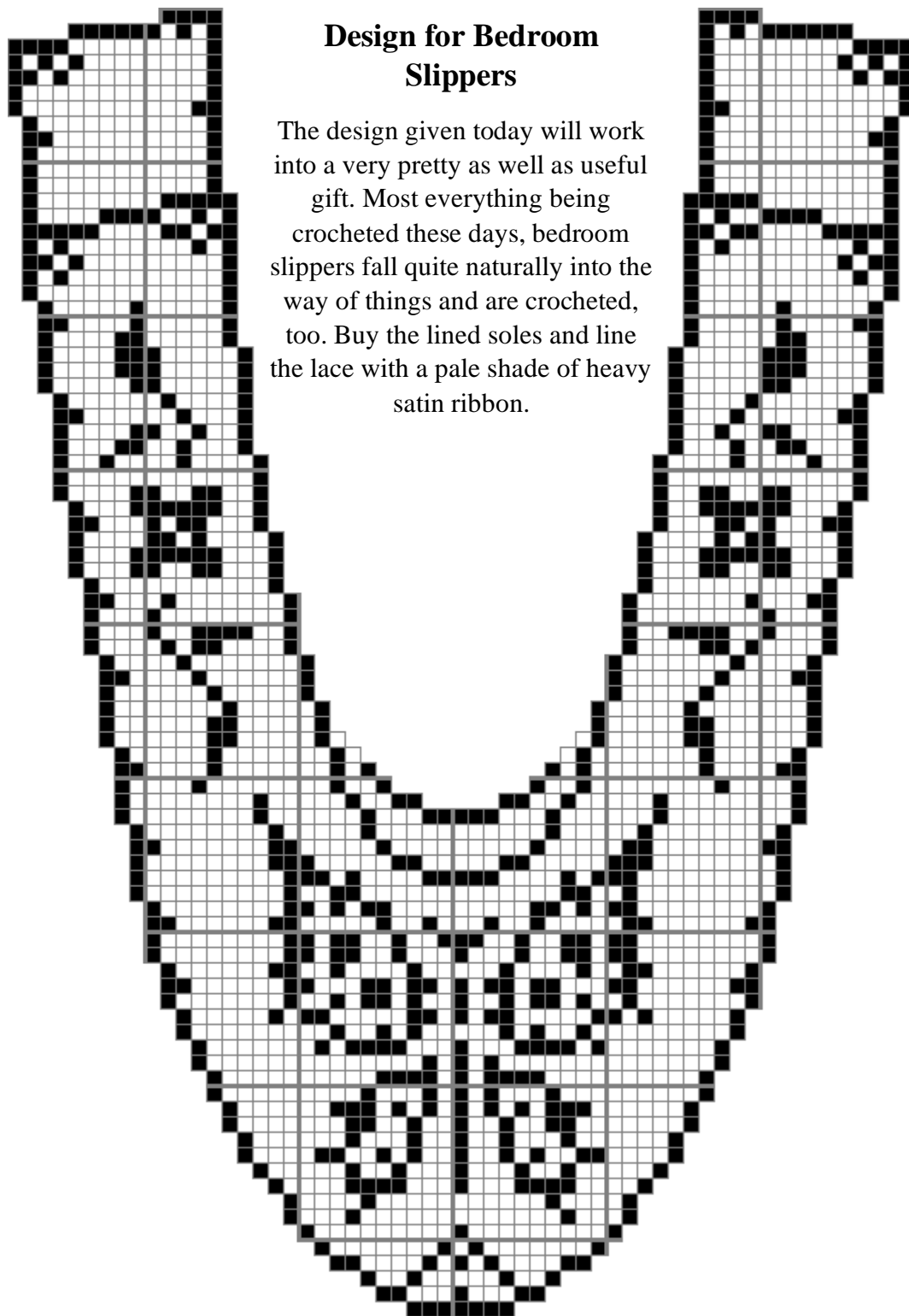
*Fort Wayne Journal Gazette*, February 10, 1913; *La Crosse Tribune*, August 11, 1914;  
*Washington Herald*, February 16, 1913 & February 22, 1914

### Design for Bedroom Slippers

The design given today will work into a very pretty as well as useful gift. Most everything being crocheted these days, bedroom slippers fall quite naturally into the way of things and are crocheted, too. Buy the lined soles and line the lace with a pale shade of heavy satin ribbon.

Helen  
Baxter  
(columnist).

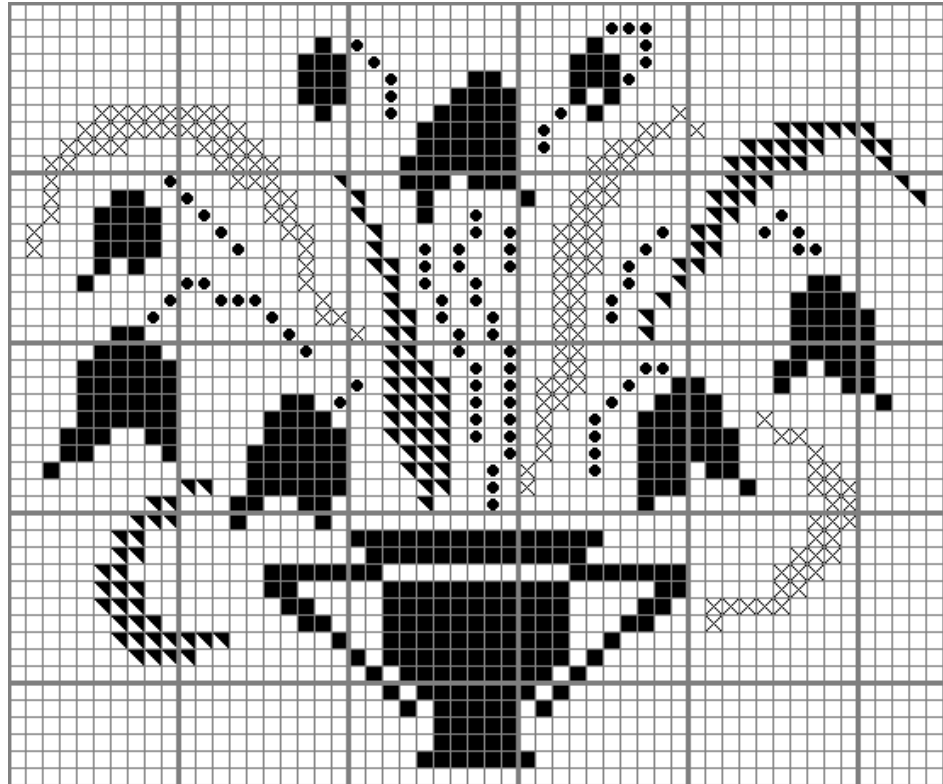
*Philadelphia  
Inquirer*,  
September 12,  
1920



## Design for a Child's Dress

The day is past, fortunately, when a dress for the first or even the tenth time by a proud miss was accompanied by so many "Oh, Mary! Be Carefuls" that the child obtained little pleasure from her clothes and her mother nothing but concern.

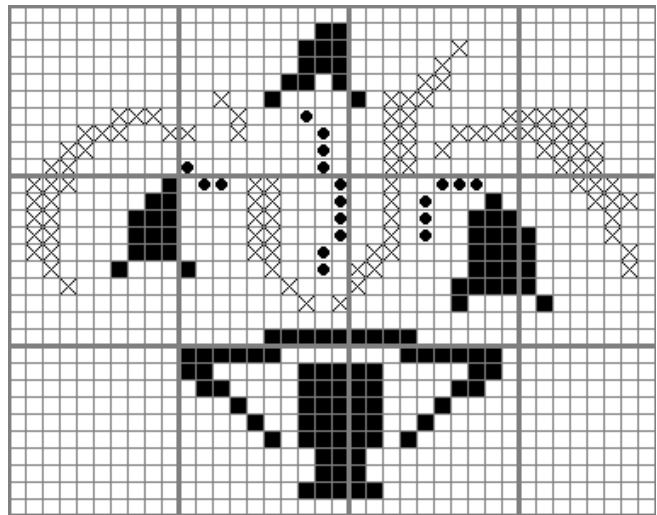
Nowadays, to be correct, comfort and simplicity over-rule elegance. The clever designer, however, attains smartness with, or by, simplicity. The attraction of the



youngster's frock may be the cut or the color but usually it is heightened by the embroidery.

The cross-stitch design given on the page today should be worked out for the simplest of dresses. It is suitable for a maiden of two, twelve, or any time between. If you wish it to made to order for a six-year old child it will cost you eighteen dollars. If you are in any way handy with the needle, you can make it for seventy-five cents upwards, depending upon the material used. The eighteen-dollar frock is of French voile in white. As this costs a dollar and a half a yard you may feel a cheaper crepe or batiste will answer the purpose – quite! Colored crape may be used, or if you prefer a material with a bit more warmth, use nun's veiling. Made in a pretty shade of old blue, the dress is beautiful.

... If you are working the cross-stitch in silk or wool it cannot be done very well over canvas, as the threads will pull out when the canvas is pulled from under them. If you are using mercerized thread, use the canvas, as it makes embroidery that is more nearly perfect. If you do not use the canvas and do not have two copies of the design on hand, copy one via carbon paper on to a thin, but tough, piece of paper. Baste the design directly on the centre front and back of the dress. Then work right over it and the paper may be torn easily from under it after the work is completed. Have the basket golden-brown, the leaves in two shades of green, the flowers in any harmonious colors that you favor. The smaller design is to be used halfway between the elbow and the shoulder on the top of the sleeve.



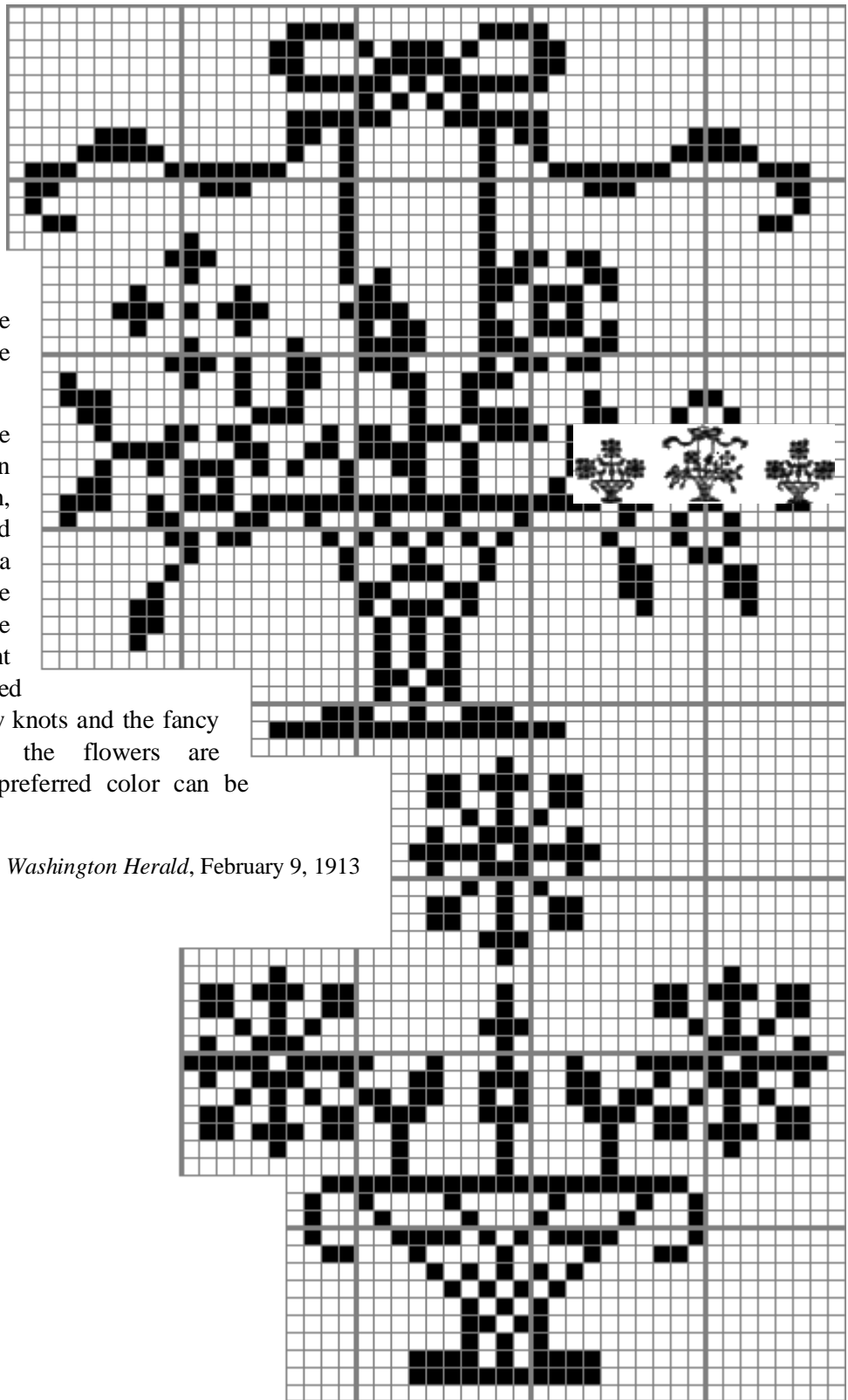
Helen Baxter (columnist); J. W. M. (illustrator). *Philadelphia Inquirer*, December 2, 1923

## Design for Embroidering Baskets of Flowers in Cross Stitch Style

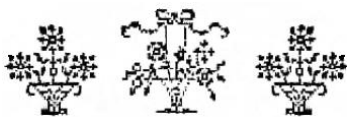
The large basket is five and one-quarter inches in height and five three-quarters in width; the smaller baskets [one of two identical ones here] are four and one-half inches in height and four and one-quarter in width. Transfers for one large and two small baskets are given.

In the pattern, all the stiches are crosses but, in the above illustration, some are made single and some fancy as a suggestion for color. The single stitches in the small design represent the baskets, the crossed stitches leaves, and bow knots and the fancy stitches flowers. As the flowers are conventionalized, any preferred color can be used.

May Manton. *Washington Herald*, February 9, 1913



## Design for Embroidering Baskets of Flowers in Cross Stitch Style



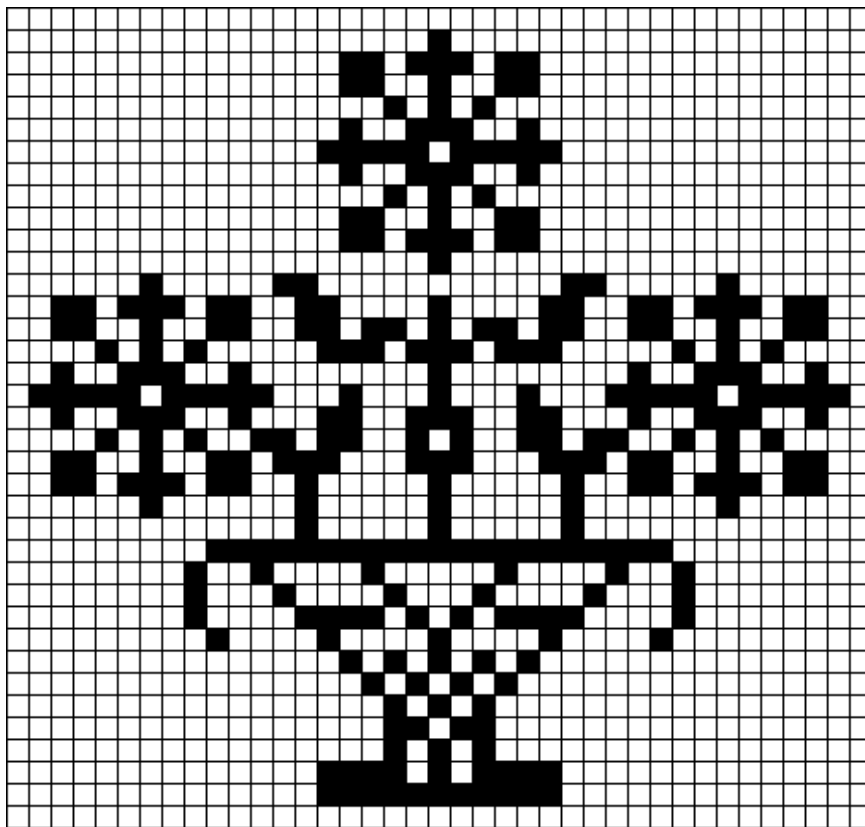
by May Manton

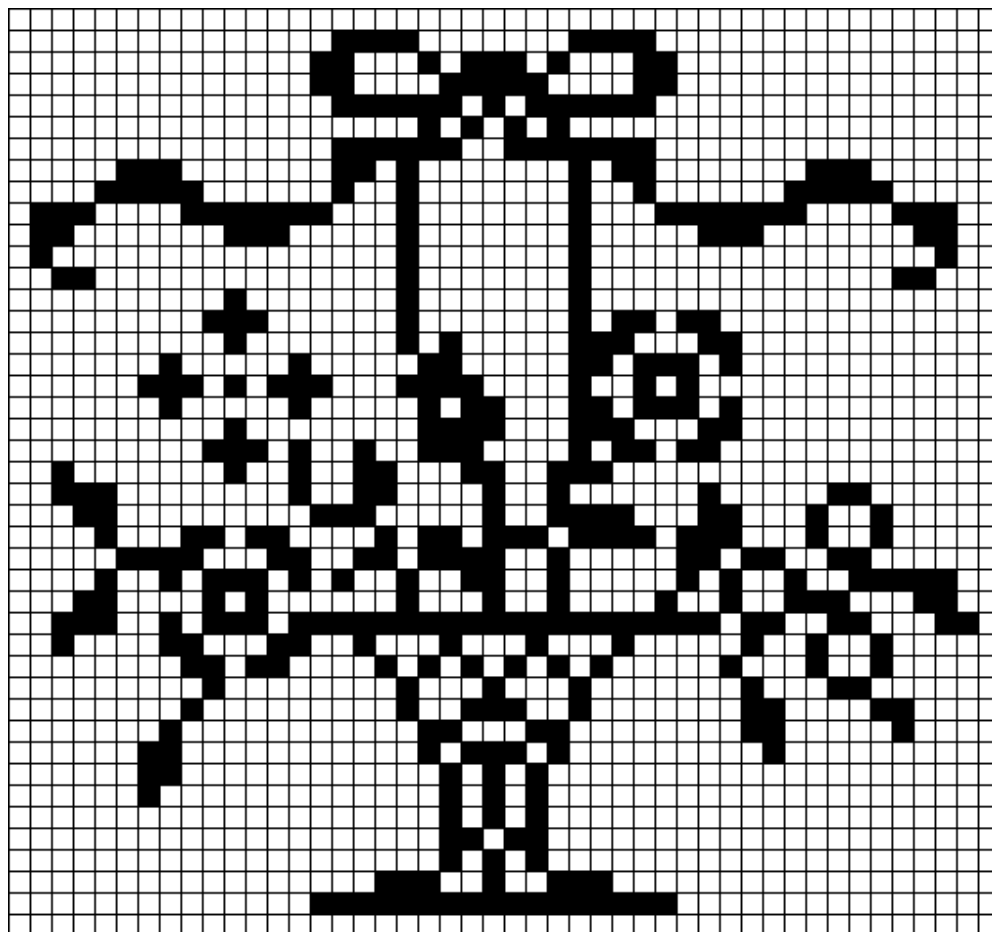
This is a design for embroidering baskets of flowers in cross stitch style.

The large basket is five and one-quarter inches in height by five and three-quarters in width; the smaller baskets are four and one-quarter inches in height by four and one-half in width.

Transfers for a large and a small basket are given in the pattern, all the stitches are crosses but in the small illustration above, some are made single and some fancy

as a suggestion for color. The single stitches in the smaller design represent the baskets, the crossed stitches leaves and the fancy stitches flowers, with a few single stitches at the center for darker coloring. In the larger design, the single stitches represent the basket, the crossed stitches the leaves and bow knots and the fancy stitches flowers. As the flowers are conventionalized, any preferred colors can be used.

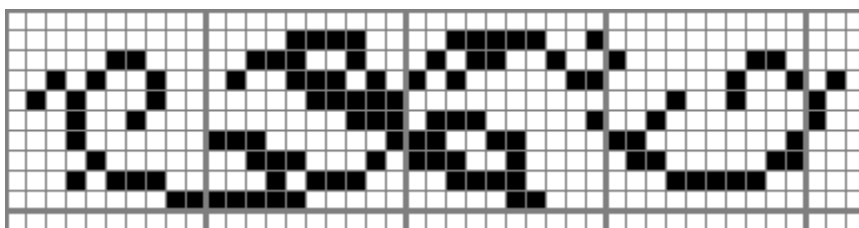




*Courier-News*, Dec.  
12, 1913; *Fort*  
*Wayne Journal*  
*Gazette*, Mar. 5,  
1913; *Washington*  
*Herald*, Feb. 9, 1913

### Designs for Dresses

The narrow design is for the bandings on the skirt and sleeves, the wider designs for the straight collar and the



lace that now is so often used across the tops of the sleeves. Of course, these patterns may be adapted for use on all sorts of household articles, for curtain, scarfs, towels and so on.

Helen Baxter (columnist). *Philadelphia Inquirer*, February 2, 1919

### [Design for Pillows]

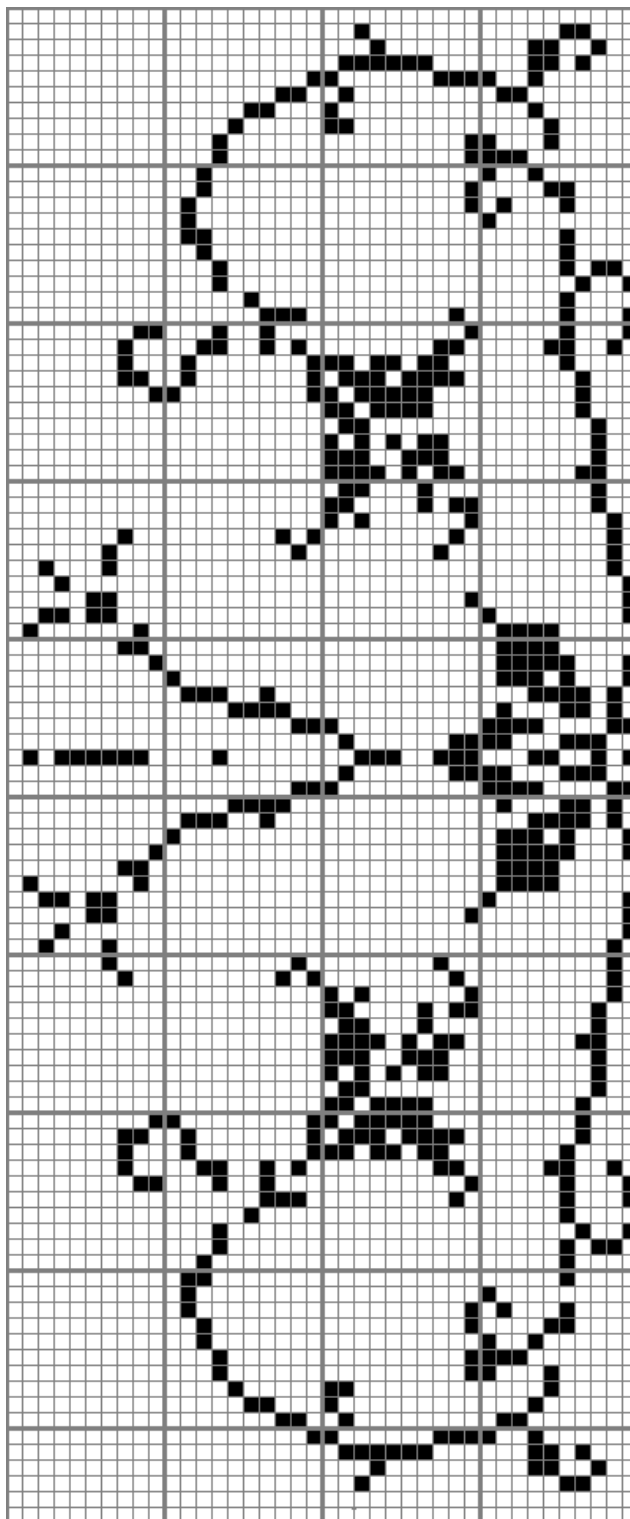
Now that Christmas is safely by for another year the needle woman will tempt once more to make something for herself. Of course, she probably will end by giving it away, but then there is some pleasure in planning. The only way to keep your promise to yourself is to crochet or embroider your monogram in the piece.

The design given on today's page is an excellent one to begin this time of year – when there is no hurry about finishing the work. It is one half the pattern for a pillow. If worked in fifty thread it will be the correct size for a boudoir pillow, in which case it should be done in white. If forty or thirty thread is used it would well if done in ecru for the living room. If for the living room, the newest idea is to finish it with tassels, set about an inch apart along the edge. These should be an inch and a half or two inches long and not very heavy ones. They are easily made by wrapping the thread around and around cardboard, taking it off, tying one end with two or three threads and cutting the ends.

A narrow fringe may be purchased that has a thread of color running through it. This is quite inexpensive and goes well if made to match the lining of the cushion.

Helen Baxter (columnist).

*Philadelphia Inquirer*, December 28, 1919



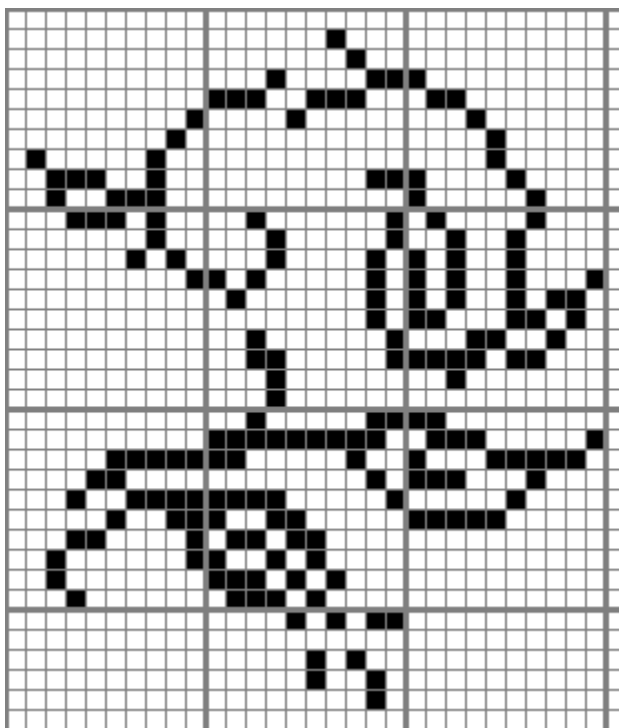
## Designs for Dresses

Don't spend so much time on the garden planning that you have some left to put the essential hand work on your spring clothes. For although 'tis said that embroidery is passe on frock, there is stitch after stich of other handwork. Hand hemstitching is used to an unbelievable extent both on inner and outer garments – and filet crocheted lace is the lace of the moment.

Heretofore that style of lace has been confined chiefly to underwear and to white lace for white dresses. But now it is worked in thread to match darker dresses. The dark blue dress of the moment, for instance, is trimmed with bands of dark blue filet, the brown dress with self-matching lace. It usually worked in quite a course thread, and preferable in silk or mercerized cotton of the better grade.

The narrow design is for the bandings on the skirt and sleeves, the wider designs for the straight collar and the lace that now is so often used across the tops of the sleeves. Of course, these patterns may be adapted for use on all sorts of household articles, for curtain, scarfs, towels and so on.

Helen Baxter (columnist). *Philadelphia Inquirer*, February 2, 1919

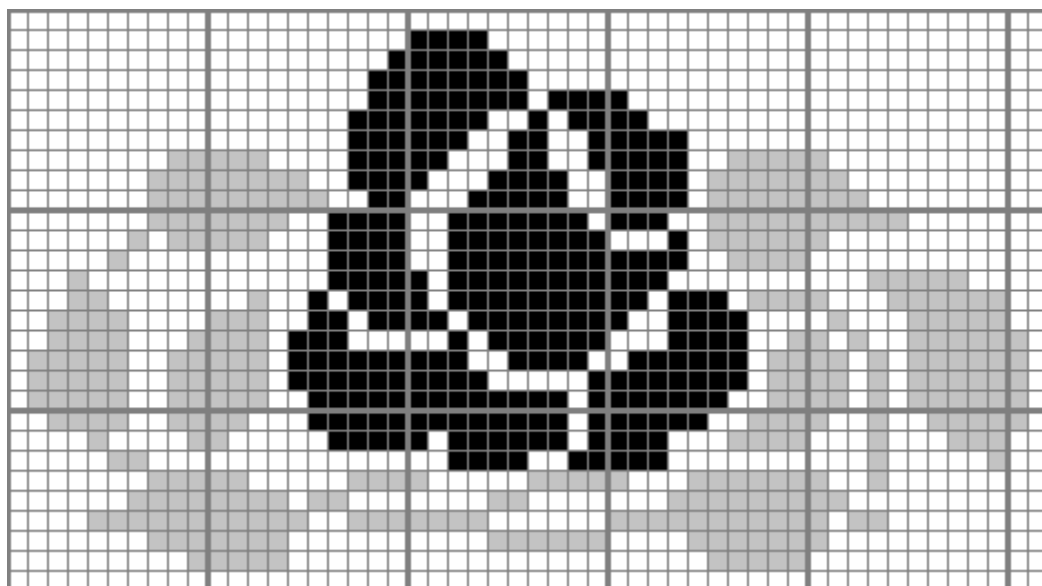


## Dress Motif

### Rose

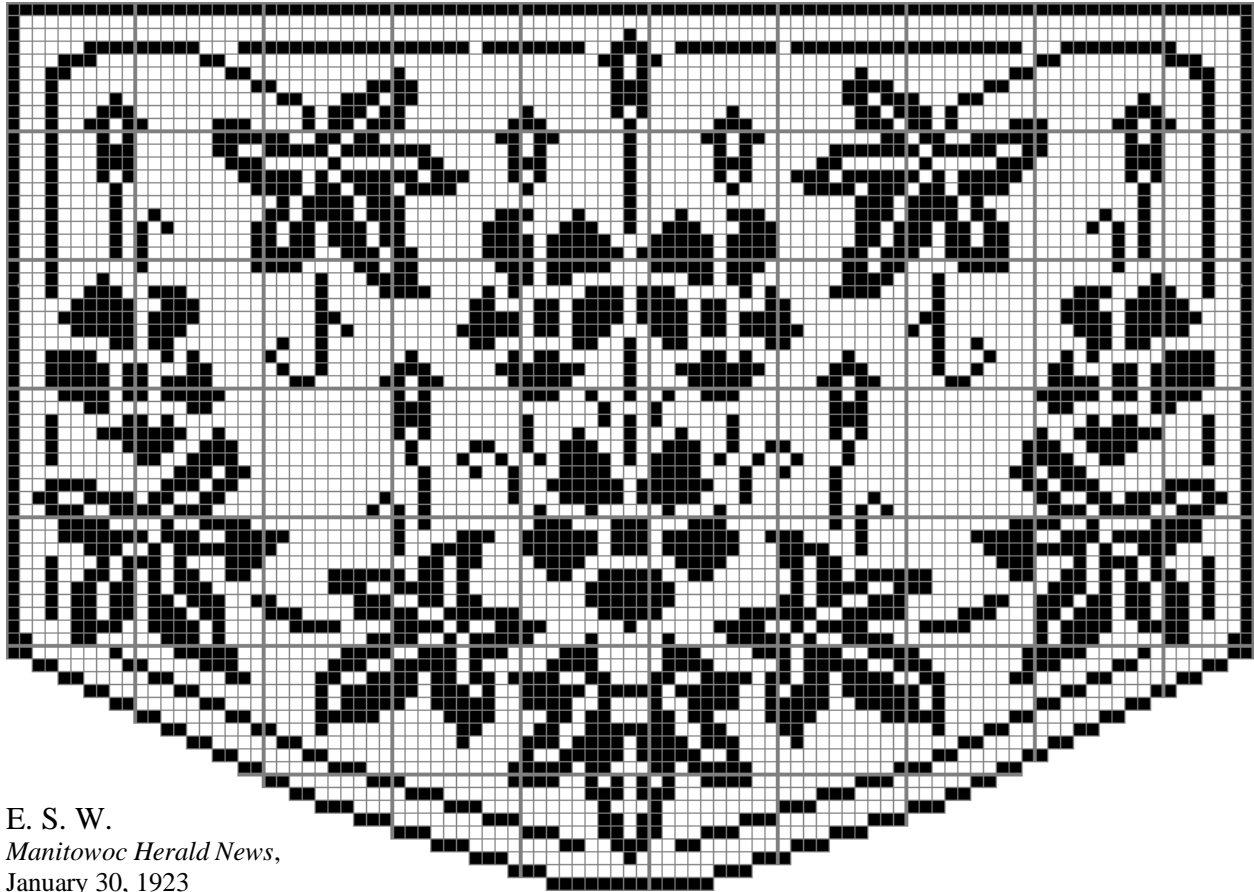
Edith M.  
Owen

*Portsmouth Times*, October  
3, 1920



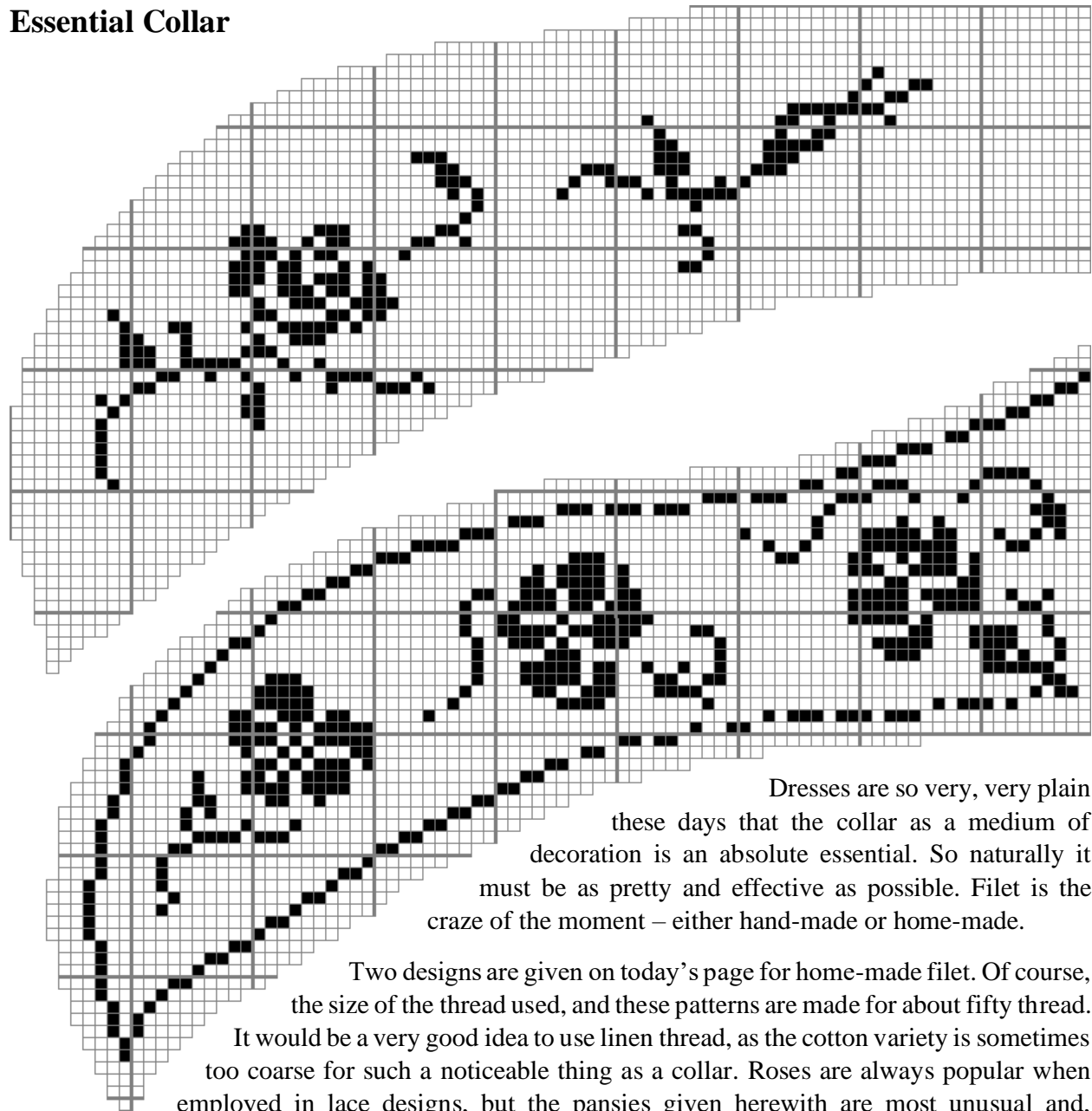


**An Elaborate and Attractive End-Scarf for Table or Buffet**



E. S. W.  
*Manitowoc Herald News,*  
January 30, 1923

## Essential Collar



Dresses are so very, very plain these days that the collar as a medium of decoration is an absolute essential. So naturally it must be as pretty and effective as possible. Filet is the craze of the moment – either hand-made or home-made.

Two designs are given on today's page for home-made filet. Of course, the size of the thread used, and these patterns are made for about fifty thread.

It would be a very good idea to use linen thread, as the cotton variety is sometimes too coarse for such a noticeable thing as a collar. Roses are always popular when employed in lace designs, but the pansies given herewith are most unusual and, needless to say, pretty.

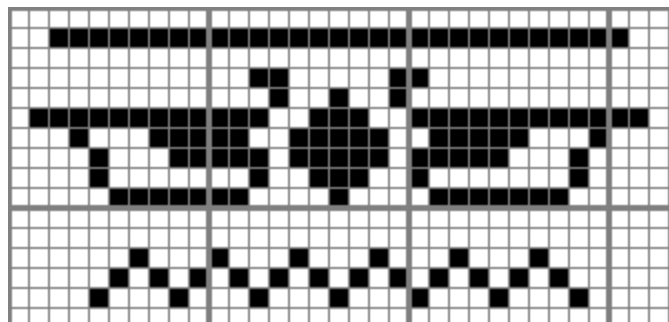
Helen Baxter (columnist). *Philadelphia Inquirer*. June 23, 1918

## Filet for Various Articles

### Egyptianesque –Falcon

[No text relevant to the pattern was included in the column]

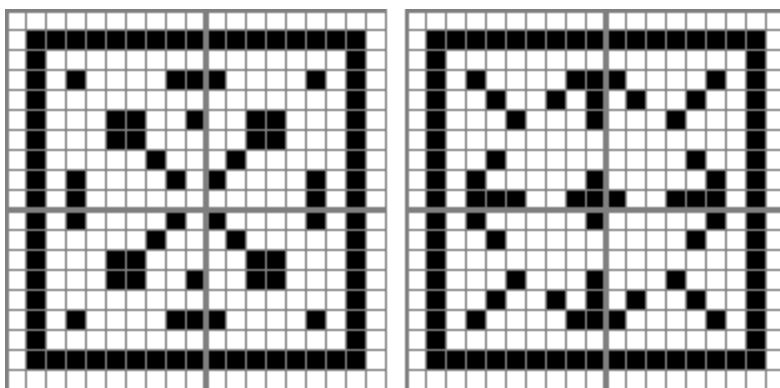
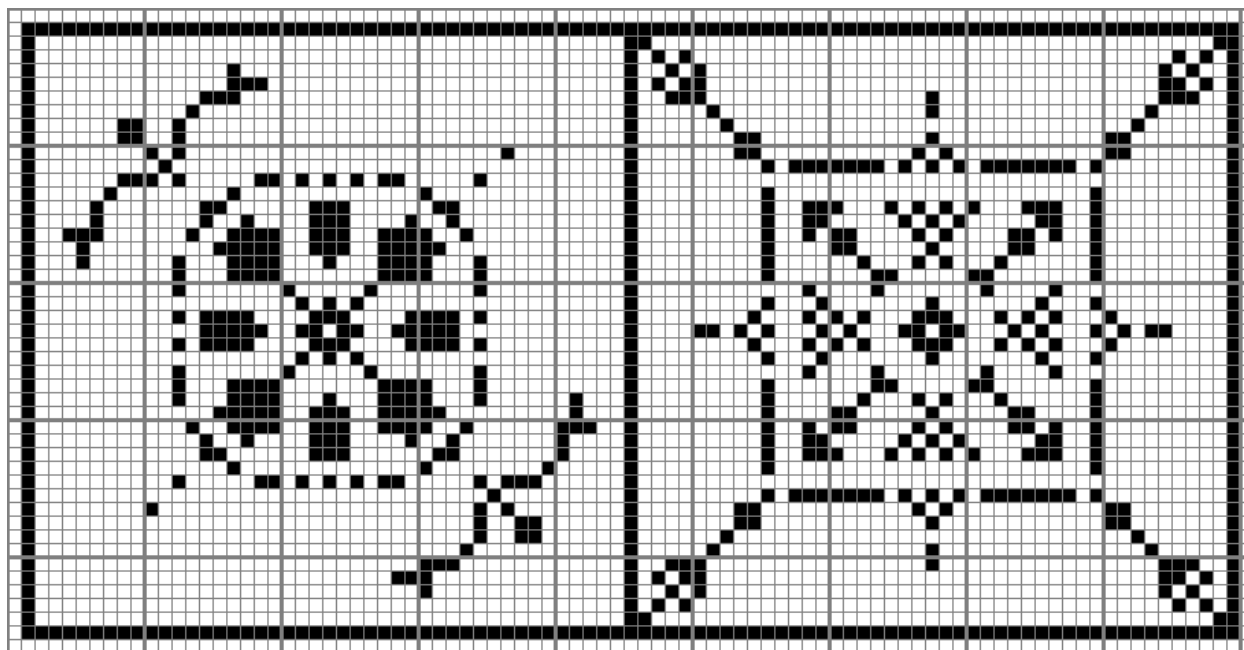
Helen Baxter (columnist);  
JWM (illustrator)  
*Philadelphia Inquirer*, July 1, 1923



**Filet Baby Pillows [Medallions]**

As filet has almost superseded everything else in the line of decoration, it has quite naturally become the trimming of the moment for baby's things. And it makes a most effective trimming too. It has always been considered a sacrilege to make baby clothes by machine and so while one was about it it was always just as easy and far prettier to put seams together with *entre deux*. . . . [T]he little medallions are to be inserted in the front of the dress or may be joined together to form a little yoke. They should all be crocheted in at least a thread as one hundred.

Helen Baxter. *Philadelphia Inquirer*, December 29, 1918

**Filet Corners for Tea Cloths**

The patterns given on today's page are for the decoration of the two remain corners of the luncheon cloth [Not provided in this book]. If you use seventy thread and twelve needle it should work out to be six or the same size as the embroidery design given two weeks ago. If you finer or coarser thread add more or work fewer open meshes on all sides of the square.

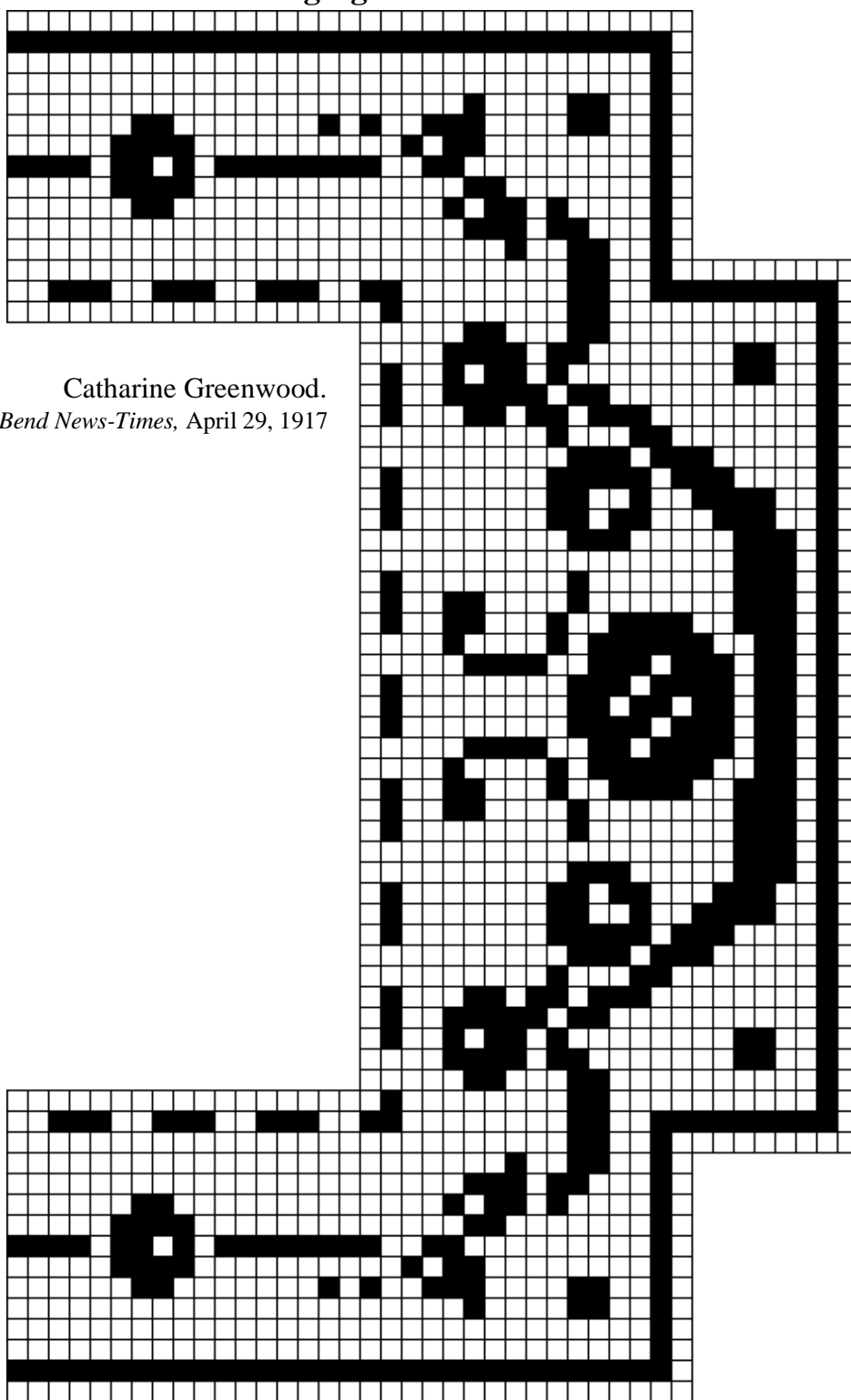
If you are not making such a cloth the designs would be very pretty adapted to a pincushion. Crochet a picot edge around the square. Then make a square of silk the same size with half-inch wide ribbon for the sides, stuff with floss or lambswool and tack the lace atop. It makes a very nice little gift.

Helen Baxter. *Philadelphia Inquirer*, September 18, 1921

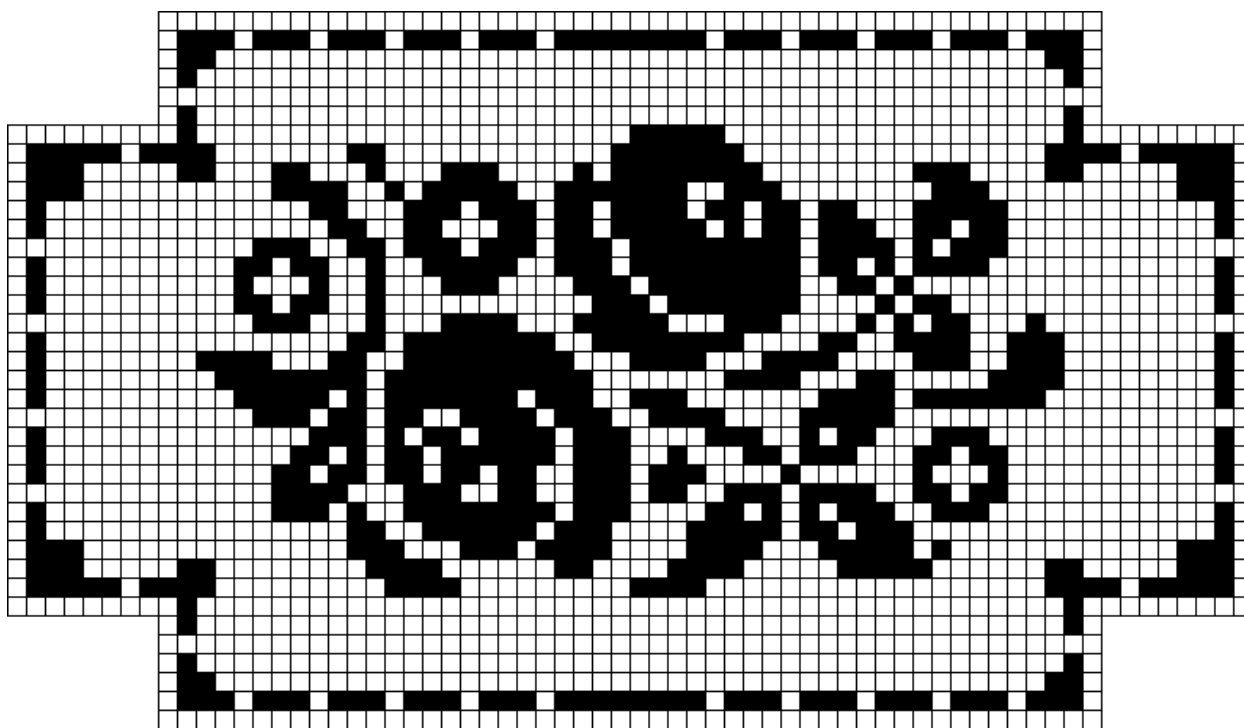
### Filet Crochet Nightgown Yoke

This block pattern is for a nightgown yoke in filet crochet. The size can be adjusted at the shoulder. The yoke is finished with a picot and a narrow ribbon may be run in if desired. Use mercerized cotton No. 40.

Catharine Greenwood.  
*South Bend News-Times*, April 29, 1917



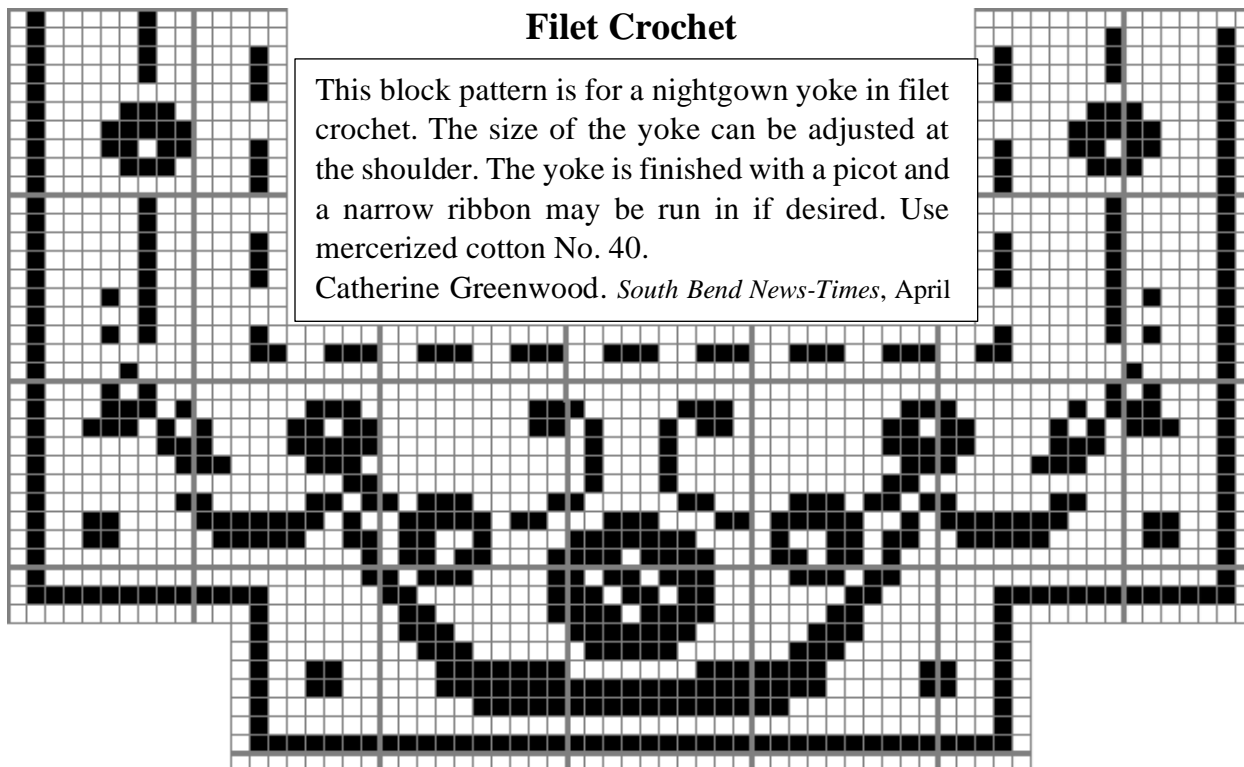
### Filet Crochet – Rose Block Insert



The block pattern given today may be done in ecru crochet cotton and set into ecru linen. The design is for a long couch pillow. Finish the pillow with a two-inch hem or with a narrow edge of filet crochet. Use crochet cotton No. 30.

*South Bend News-Times, December 24, 1916*

### Filet Crochet



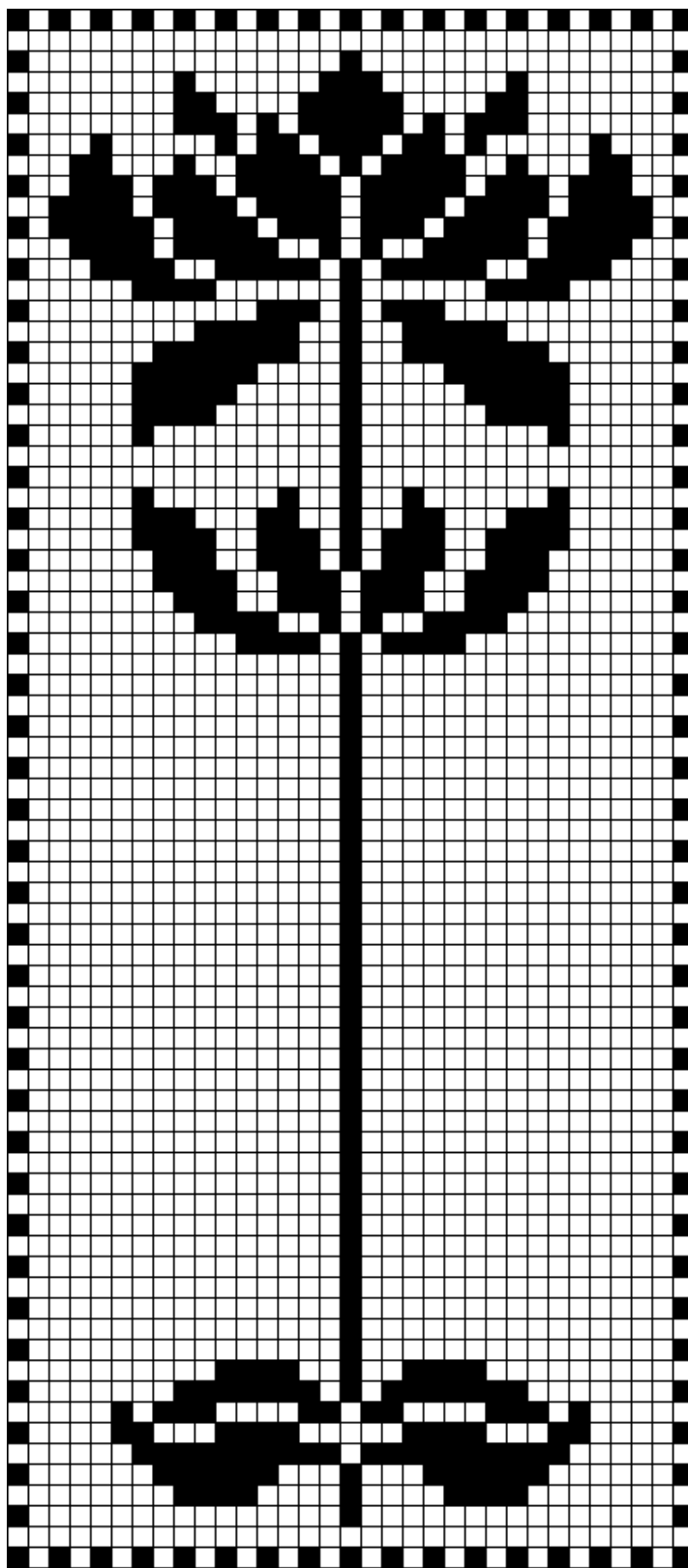
This block pattern is for a nightgown yoke in filet crochet. The size of the yoke can be adjusted at the shoulder. The yoke is finished with a picot and a narrow ribbon may be run in if desired. Use mercerized cotton No. 40.

Catherine Greenwood. *South Bend News-Times, April*

### Filet Crochet – Furnishing Scarf

This unique motif is designed to be used in a porch, den or living room set where originality is desired. In the scarf it is placed perpendicularly two inches from the edges and sides, and in the sofa pillow two inches from the ends. If heavy linen or monk's cloth is used in combination with coarse crochet cotton No. 20, the rich and unusual appearance of the set will attract many.

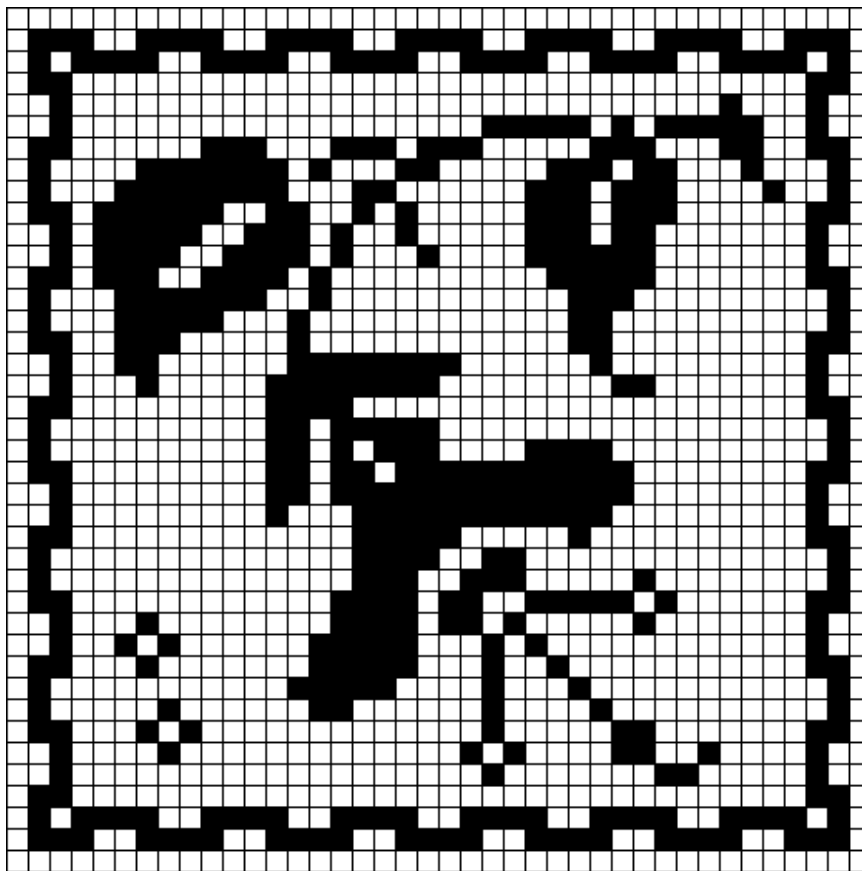
*South Bend News-Times, July 8, 1917,*



### **Filet Crochet Insert - Flower**

Block pattern for filet  
crochet insert. Use crochet  
cotton No. 50 and steel  
crochet hook No. 10. The  
square looks well in a  
pillow or scarf end.

Catharine Greenwood.  
*Oregon Daily Journal*, July 4,  
1915

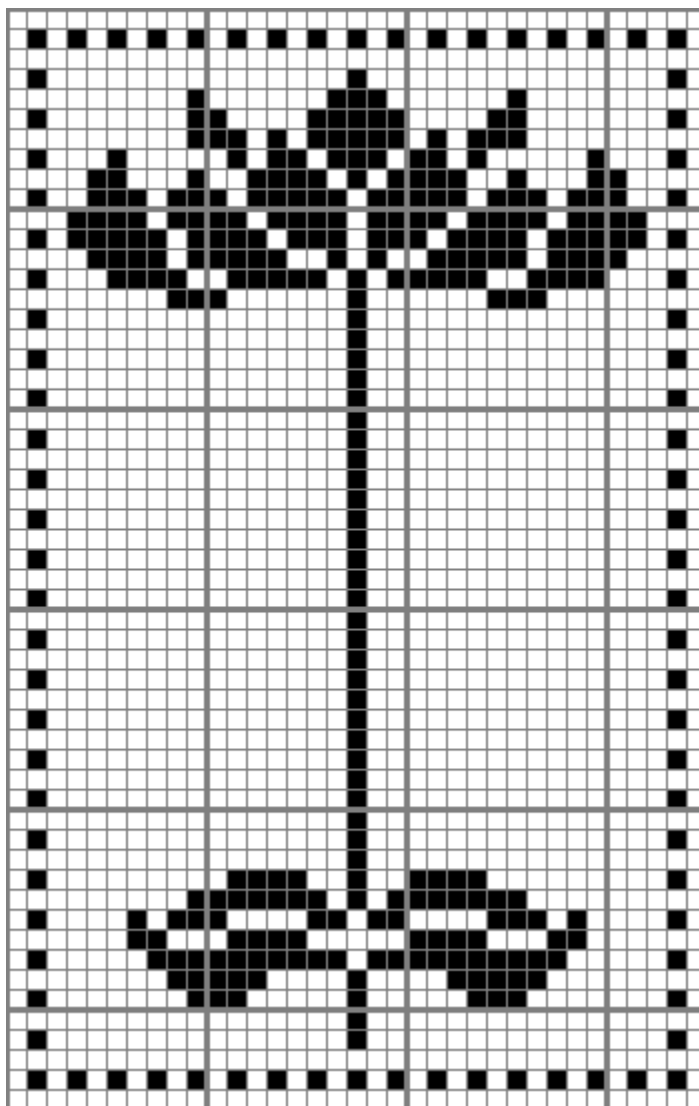


## Filet Crochet

This unique motif is designed to be used in a porch, den or living room set where originality is desired. In the scarf it is placed perpendicularly two inches from the edges and side, and in the sofa pillow two inches from the ends. If heavy linen or monk's cloth is used in combination with coarse crochet cotton No 20 the rich and unusual appearance of the set will attract many.

[no author identified]

*South Bend News Times*, July 8, 1917

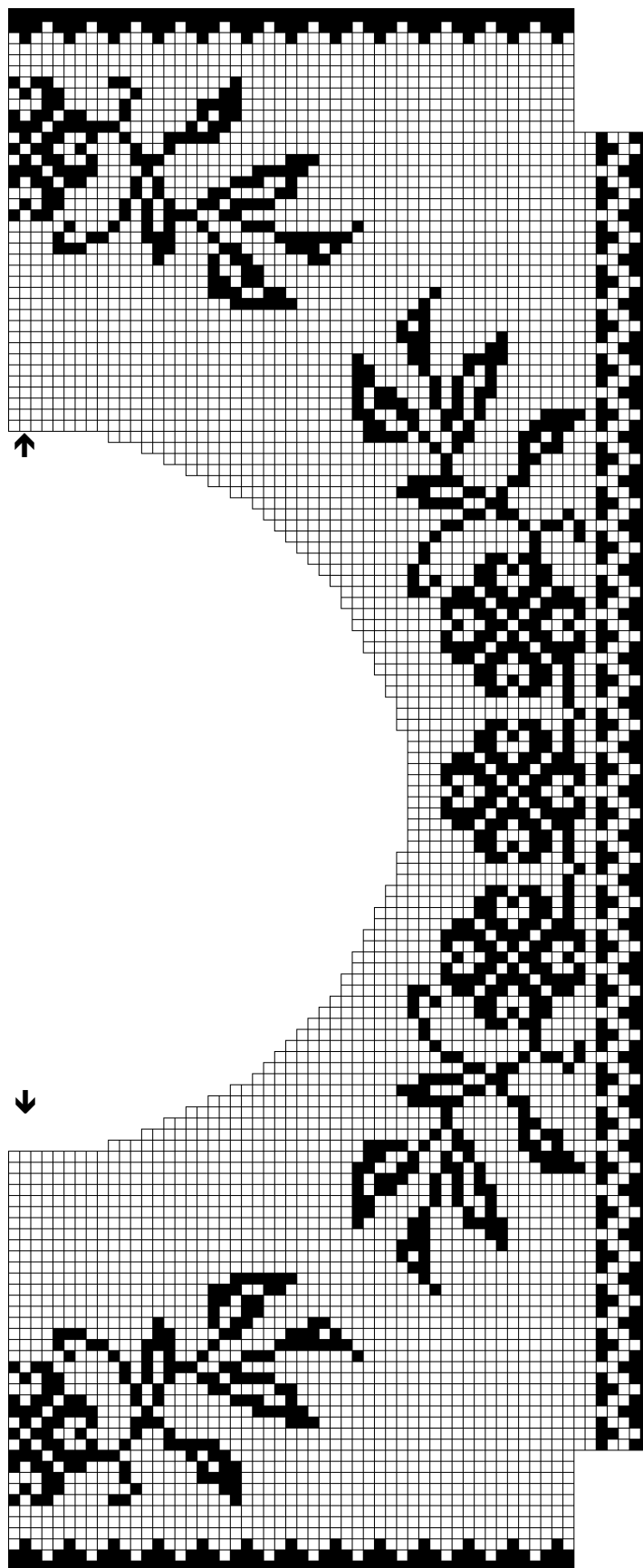




### Filet Crochet Yoke

This pattern is an especially attractive design of conventionalized dogwood blossoms making a very pretty yoke for chemise, combination, and camisole where very small sleeves are desired to be worn under the thin waists. The work is begun at the bottom of front adding on meshes for sleeves. When the neck is reached one side and sleeve is then made until it reaches the back and then the other side and sleeve are made joining the two with the nine central meshes; the back is then made from the neck down the same as the front. Crochet cotton No. 40 or 50 can be used.

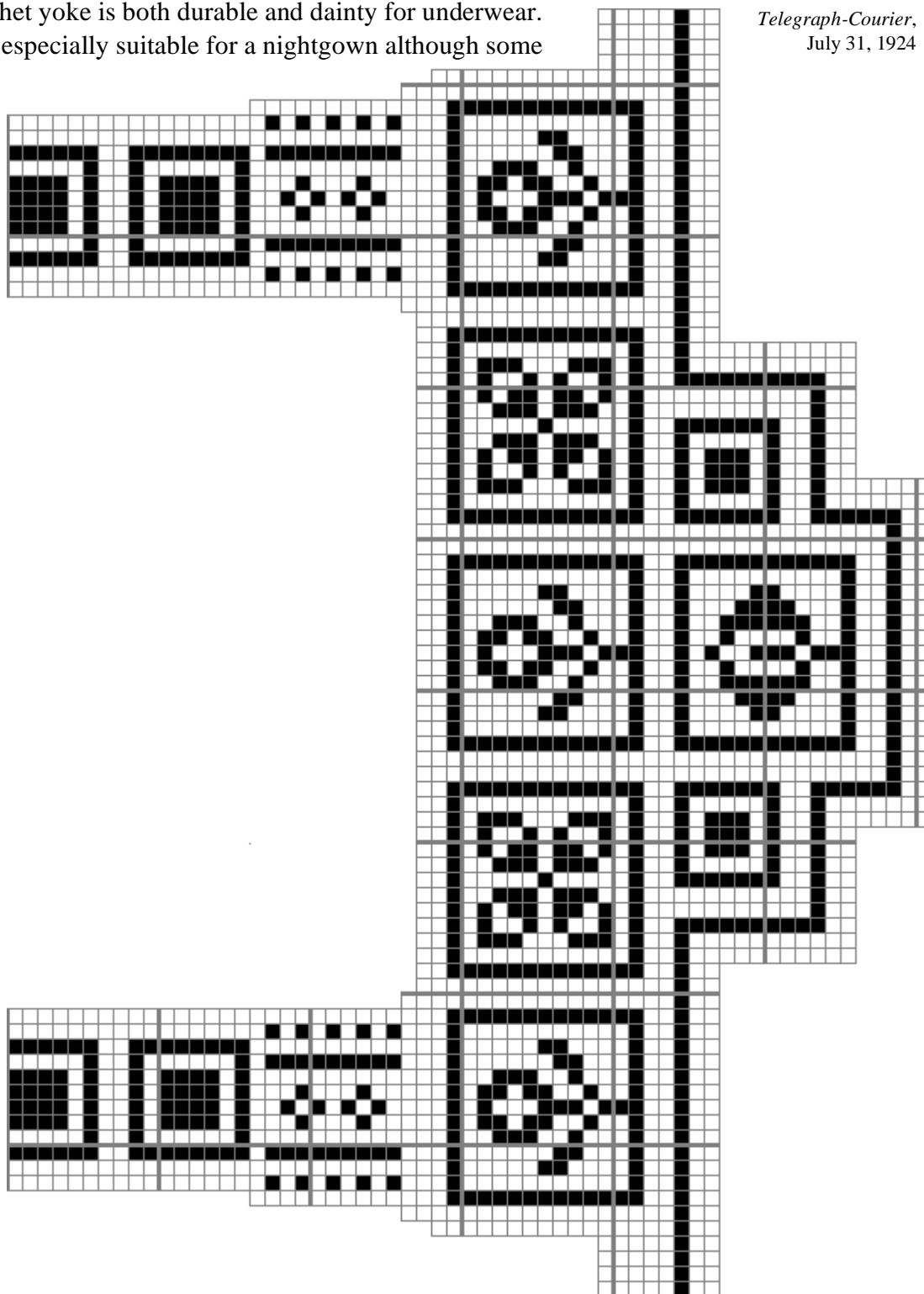
*South Bend News-Times, July 29, 1917*



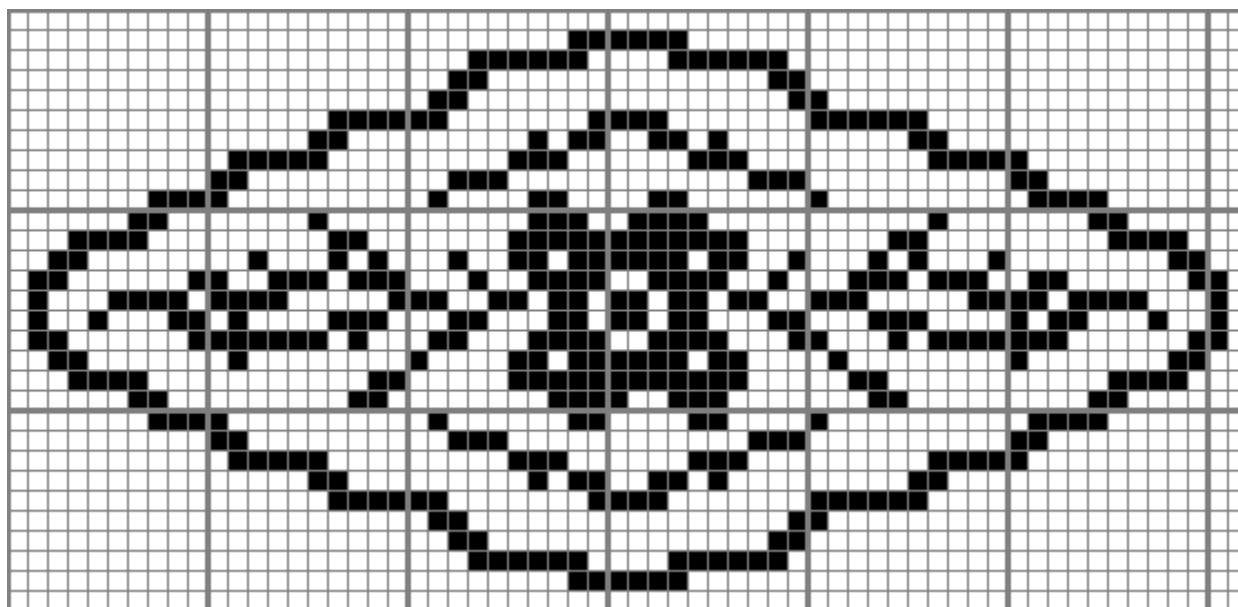
### Filet Crochet Yoke

A filet crochet yoke is both durable and dainty for underwear. This one is especially suitable for a nightgown although some may like to use it for a camisole top.

*Telegraph-Courier,*  
July 31, 1924



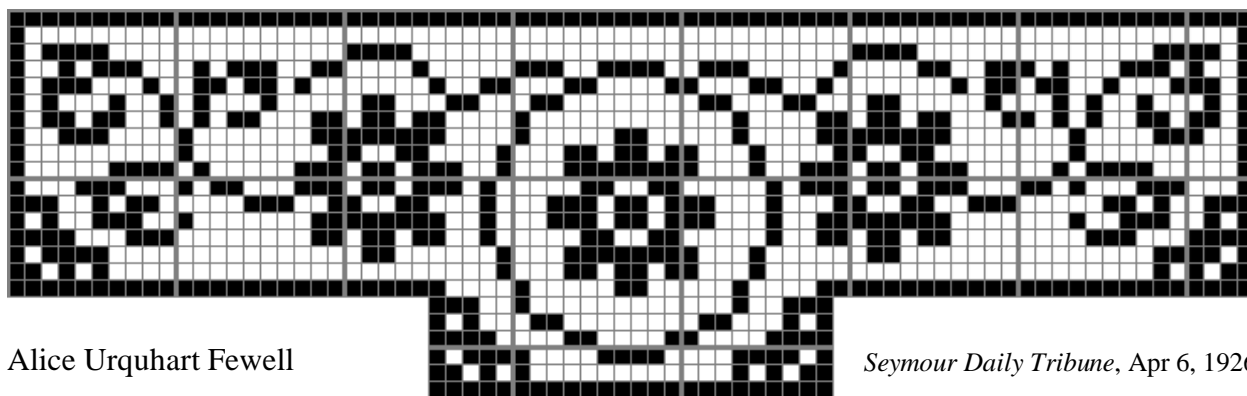
### Filet Design for a Bread Tray Cover



The filet cover shown above is for a bread tray and will make a very attractive Christmas gift. Use fine thread and gauge the stitches so that there are eight meshes to the inch.

Alice Urquhart Fewell; *Seymour Daily Tribune*, November 22, 1926

### Filet Design for a Card Table Cover



Alice Urquhart Fewell

*Seymour Daily Tribune*, Apr 6, 1926

The filet design above decorates the four sides of a card table cover. Make a square cover in the size desired. Have the outside edge hemstitched on the machine, cut the material close to the hemstitching and work a picot in the meshes. Make four filet pieces like the pattern and insert them with a buttonhole stitch in the center of each side of the cloth. The stitches should be gauged so that there are about eight meshes to the inch in making the filet.

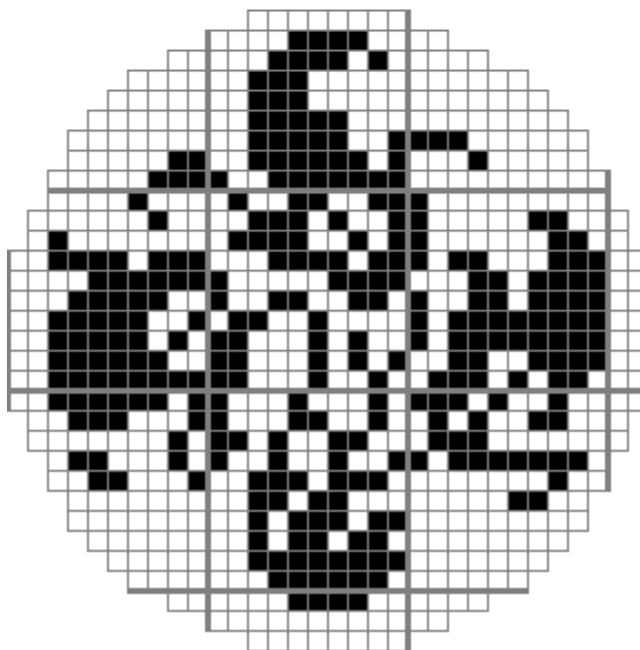
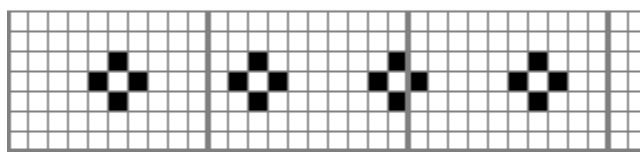
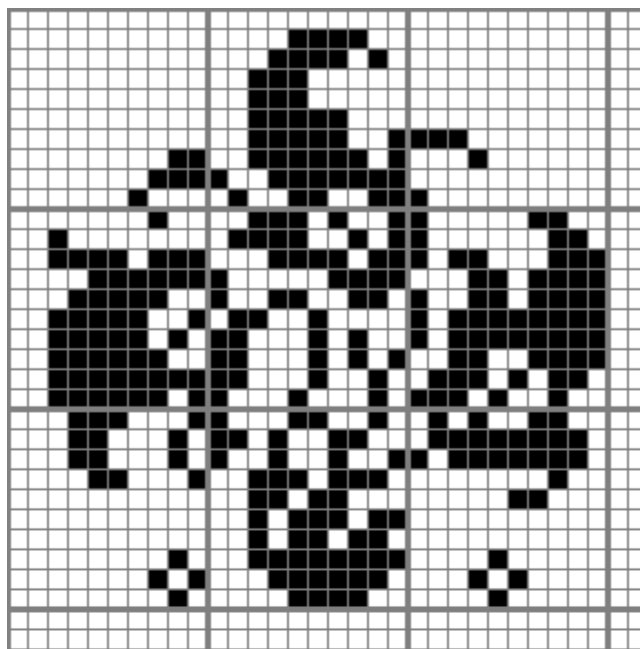


## Filet Design for a Baby's Cap

The filet design given here is for a baby's cap. The cap should be made of some fine white material. The back of the cap and the front band are made of the filet also the two tabs at each side. Work the pattern with the number 100 crochet cotton and gauge the stitches so that there will be ten meshes to the inch. Make the round piece for the back of the cap and make a strip like the pattern long enough to reach around the front edge. Work two of the pointed tabs which decorate both side of the cap. The back piece may be finished with a picot before it is inserted in the cap. The front edge of band is finished with a picot also the bottom edge of the cap and the two tabs. The lower edge of the tabs is left plain, and this edge is sewed to the band after it has been fastened to the front edge of the cap. The tabs should be tacked to the cap near the points to keep them in place. Alice Urquhart Fewell



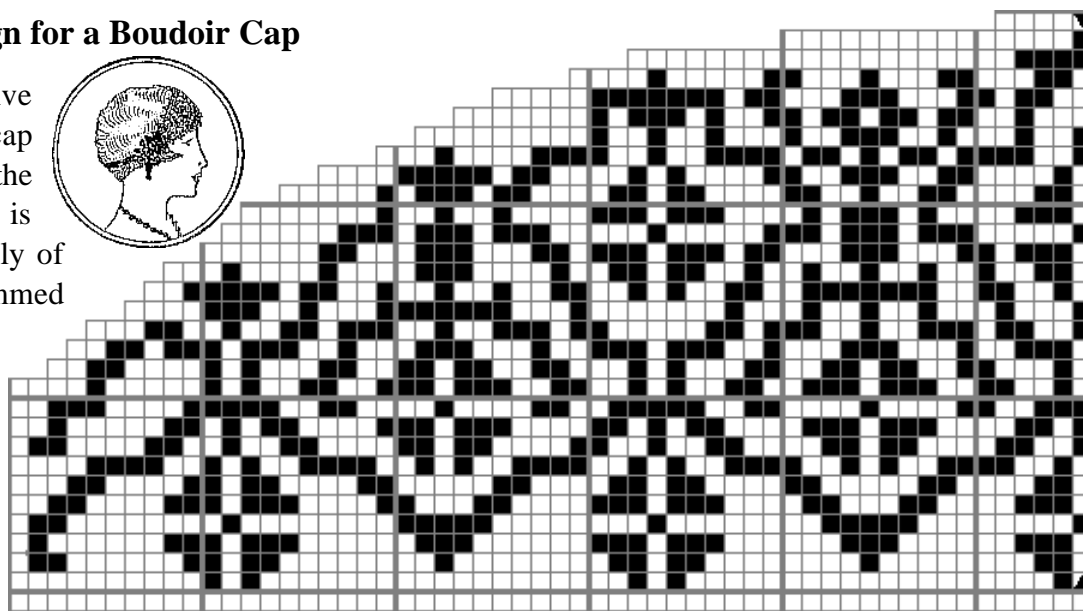
*Winnipeg Free Press, July 10, 1922*



### Filet Design for a Boudoir Cap

The attractive boudoir cap shown in the little sketch is made entirely of filet and trimmed with silk flowers.

One half the pattern is given, the arrows indicating the center.



Make up the pattern using fine thread and gauging the stitches so that there are eight meshes to the inch. Finish the outside edge with a picot. At either end of this filet piece sew a piece of colored sating ribbon. These ribbons are tied at one side or in the back to hold the cap in place. The two ends of the cap are decorated with a wreath of silk flowers and leaves.

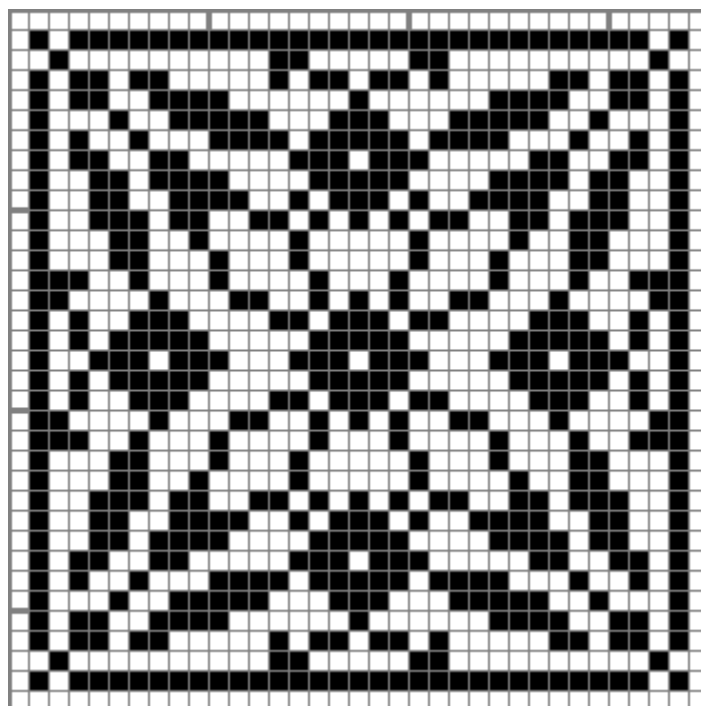
Alice Urquhart Fewell. *Seymour Daily Tribune*, July 6, 1926

### Filet Design for a Card Table Cover

Work four squares like the pattern using nine thread and gauging the stitches do that there are eight meshes to the inch. Insert the squares in the four corners of the card table cover with a buttonhole stitch and cut the material away beneath. Have the outside edge of the cloth hemstitched on the machine. Cut the material close to the hemstitching and work a picot in the meshes.

Alice Urquhart Fewell

*Seymour Daily Tribune*, September 14, 1925



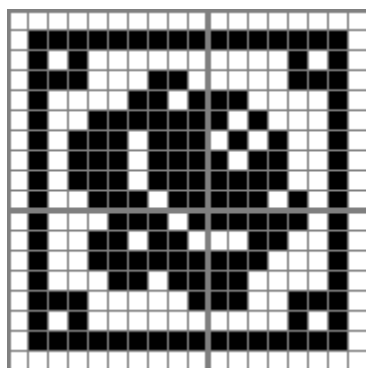
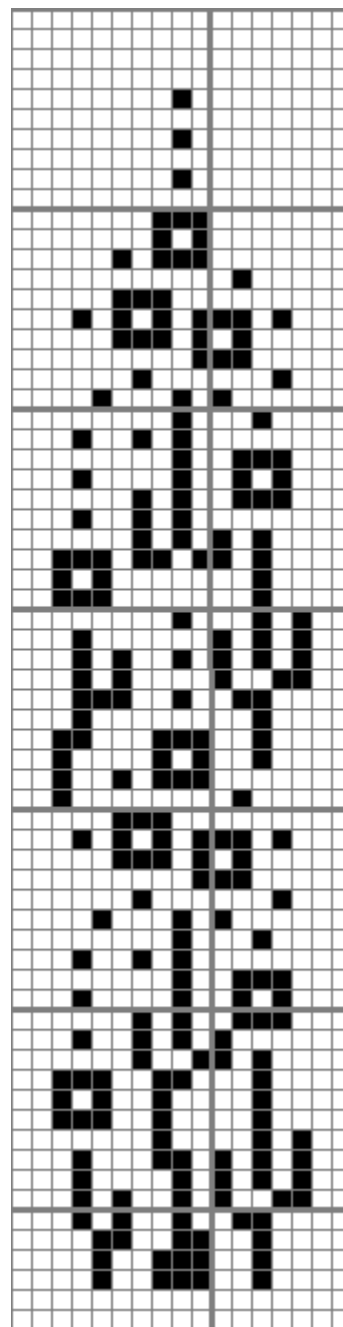
### Filet Design for a Child's Dress

The very simple filet band given here trims a dress for a child two years old. Cut a simple straight dress of the style shown in the sketch and opening to one side of the front. Bind the sleeves, neck and front opening with a bias band. Make the filet band following the pattern and gauging the stitches so that there are eight meshes to the inch. Insert the band in the dress with a buttonhole stitch. The band ends at the hem and the material is cut away beneath it. The dress and filet will look best made in white but a color may be used if desired.



Alice Urquhart Fewell.

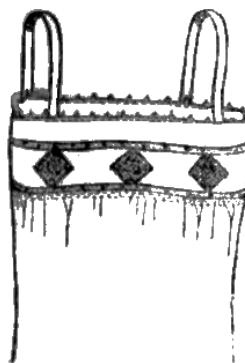
Seymour Daily Tribune, August 11, 1924



### Filet Design for a Chamise

This filet design is used to ornament the front of a chemise or combination. Cut a straight top chemise; this may either hang straight or be gathered into a yoke as shown in the sketch. A few inches down from the top put a band of insertions around the chemise. This may be of lace or a narrow filet strip.

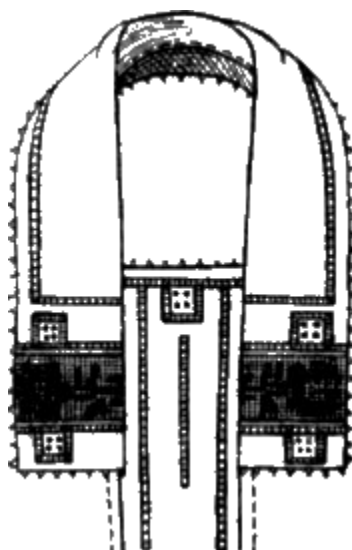
Make three filet squares like the pattern using very fine thread and gauging the stitches so that there will be eight meshes to the inch. Place the three squares across the front of the shies as shown in the illustration and secure them with a buttonhole stitch. Cut the material away beneath the squares. The squares are placed so that the top part of the rose is turned down. Put the lower row of insertion in place and finish top of the chemise with a picot. The shoulder straps may be of wash ribbon or stirps of the same material from which the chemise was made.



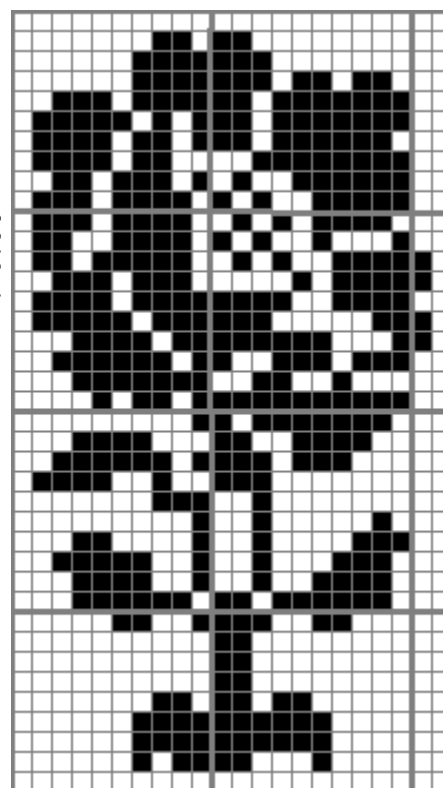
Alice Urquhart Fewell. *Seymour Daily Tribune*, January 24, 1922

### Filet Design for a Collar

The filet design given here is to trim the ends of a collar. The collar is one cut from a straight piece of material in the style so popular at the present time. The collar may be used separately to put on a sweater or dress, or it may be sewed to a waist. This elaborate collar makes a very dressy waist, and when used in this way part of the design may be carried out on vest as shown



in the little sketch. Make two filet pieces like the pattern, using very fine thread and gauging the stitches so they will be none or ten meshes to the inch. Ordinary white sewing cotton number 60 should be used. Cut the collar from batiste or handkerchief linen making it the width and depth desired. Near the ends of the collar insert the filet pieces in the position shown in the sketch. The pattern given is for the right hand filet medallion, the left hand one is simply the pattern reversed. Draw threads for the design as shown in the sketch and work it up in double or single hemstitching. The little dots in each square are embroidered. The collar and the top of the vest are finish on the edge with a simple picot worked over a narrow basted hem.



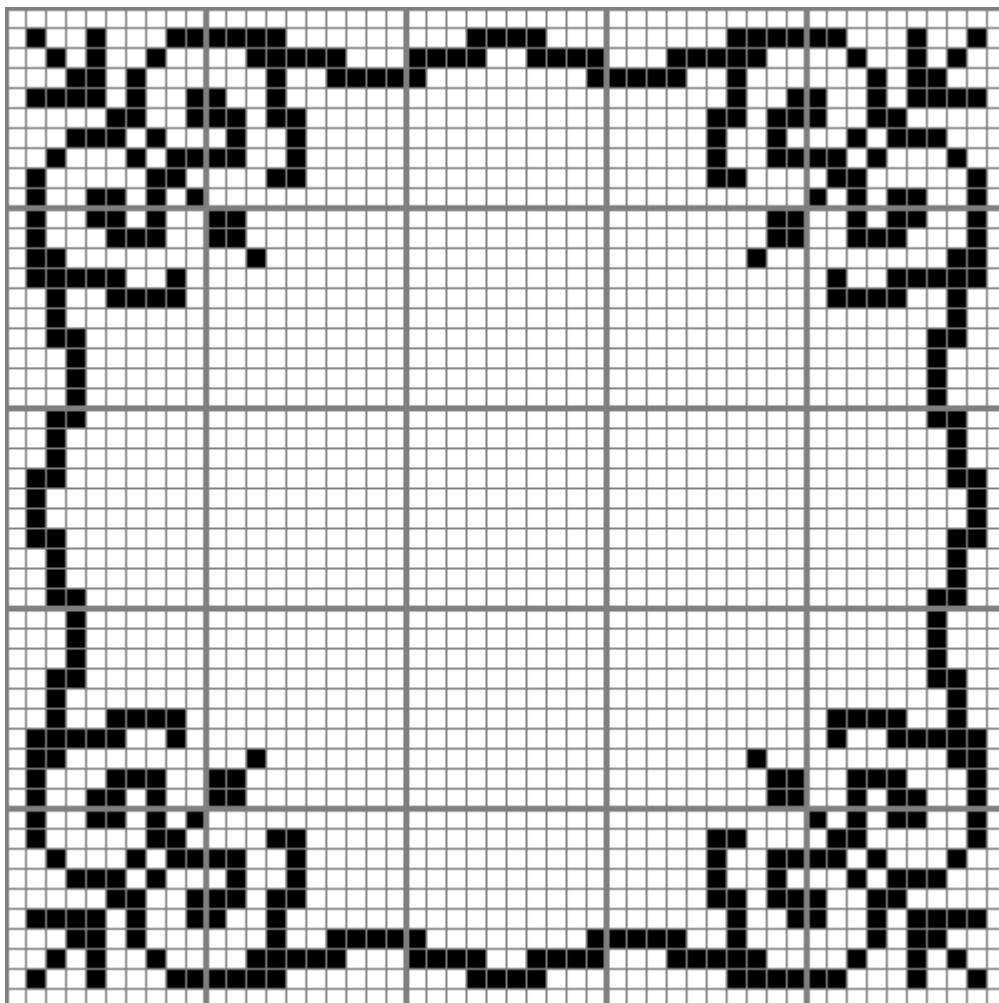
Alice Urquhart Fewell. Seymour-Daily Tribune, January 21, 1922

### Filet Design for a Doily

The pattern given here makes a filet doily ten inches square which can be used to cover a small table or for a centerpiece on the sideboard. Use heavy thread and gauge the stitches so that there will be five meshes to the inch. The outside of the doily is finished with a fancy picot.

Alice Urquhart  
Fewell

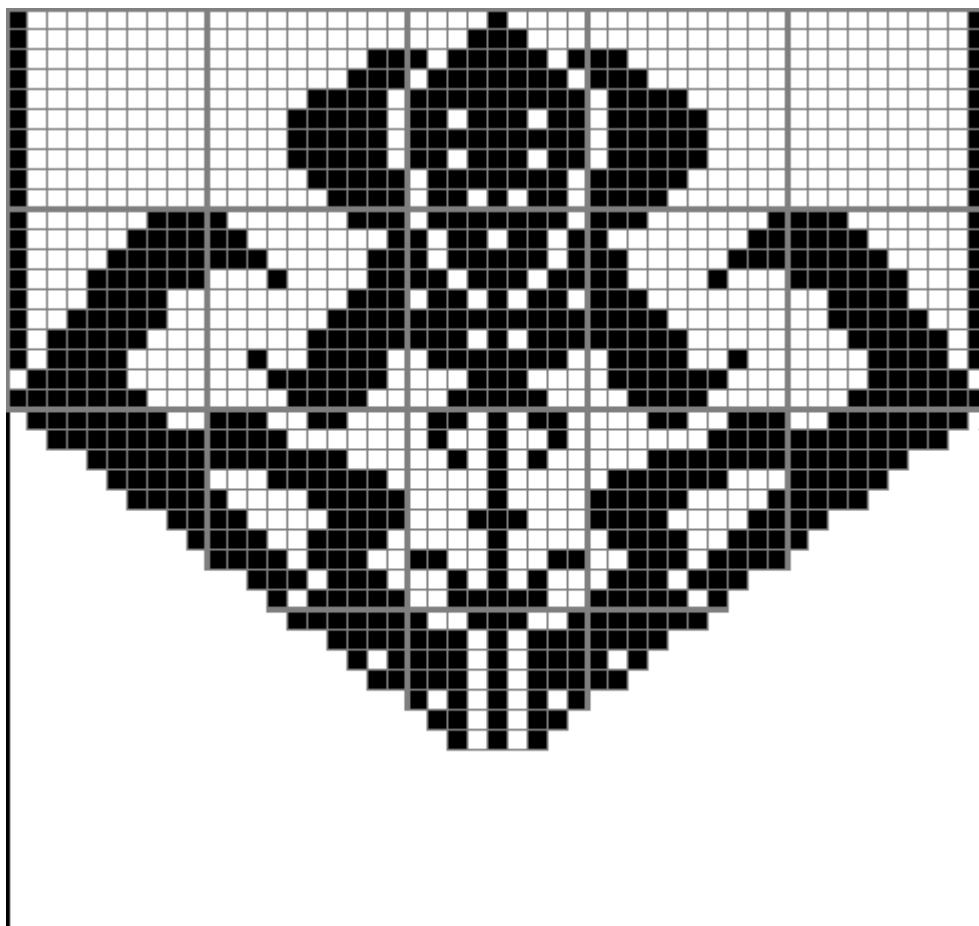
*Seymour Daily  
Tribune*, May 26,  
1924





### Filet Design for a Handkerchief Case

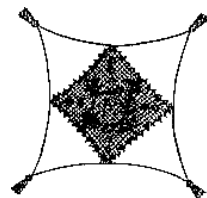
The filet pattern given here forms the top flap for a linen handkerchief case. Use fine thread and work up the pattern so that there are eight meshes to the inch. Measure across the straight edge at the top of this triangle. Now from a piece of white linen cut a strip the width of this measurement and twice as long. Allow a seam all



around this piece. Fold the strip in half to form a square and sew up the side seams leaving the top of the bag thus formed open. Turn the bag to the right side. Roll the back edge of the top opening and whip it to the straight edge of the filet triangle. Bring the filet flap down over the front as shown. This makes a charming gift for a friend who is about to start on a journey. The flap may be fastened down with a snap fastener or with a tiny button and loop.

Alice Urquhart Fewell. *Seymour Daily Tribune*, February 23, 1926

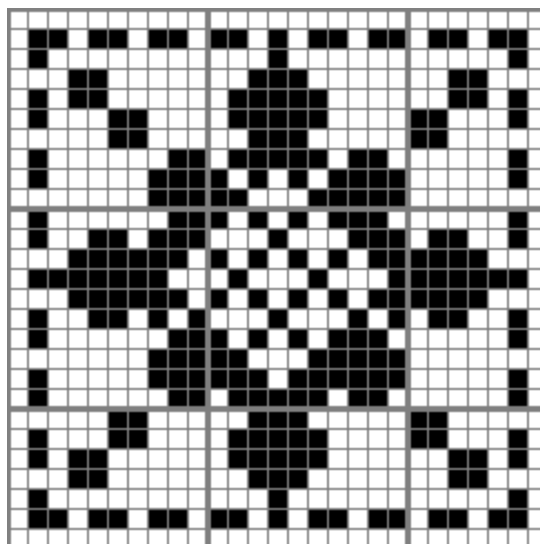
### Filet Design for a Pin Cushion



Work the filet square given here, gauging the stitches so that there are six meshes to the inch. Work a simple picot all around the edge of the square. Make a pin cushion of colored silk five and a half inches square and fill it with lamb's wool. Put the filet square on top of the cushion, placing it as indicated in the small diagram. Make four tassels from the crochet thread and fasten them to the four corners of the cushion.

Alice Urquhart Fewell.

*Seymour Daily Tribune*, March 17, 1925



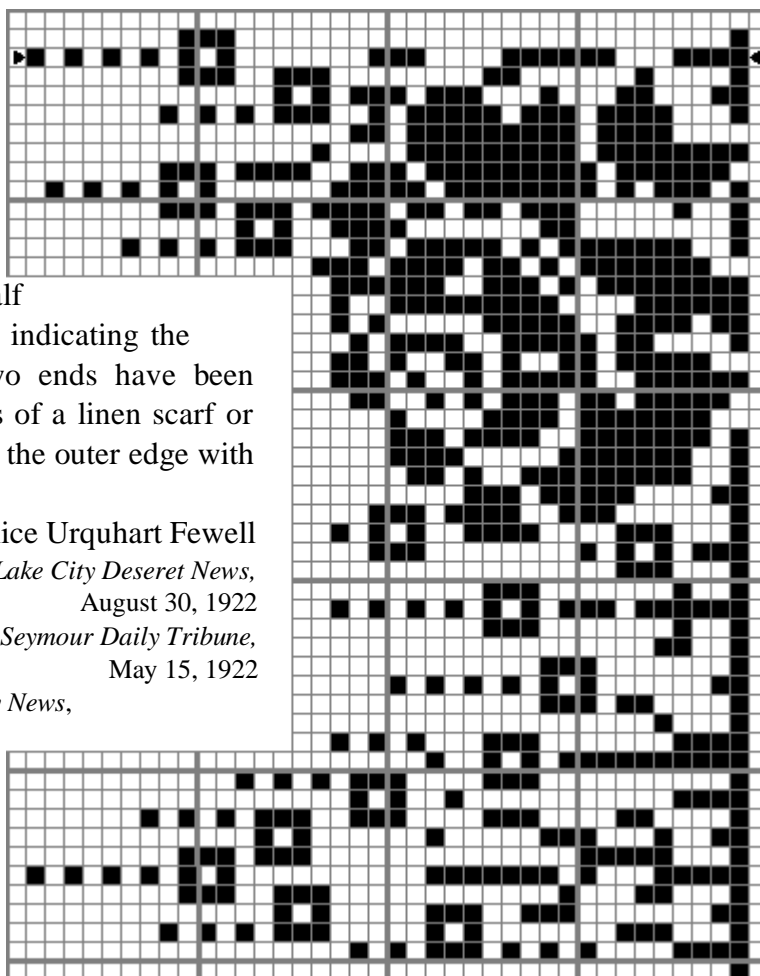
### Filet Design for a Runner

The filet design here trims the ends of a bureau scarf. It could also be used for a sideboard cover or a table runner. Use heavy thread and gauge the stitches so that there will be about six meshes to the inch. Only half the pattern is given here, the arrows indicating the center of the design. When the two ends have been finished they are inserted at the ends of a linen scarf or runner. The runner is finished around the outer edge with a picot.



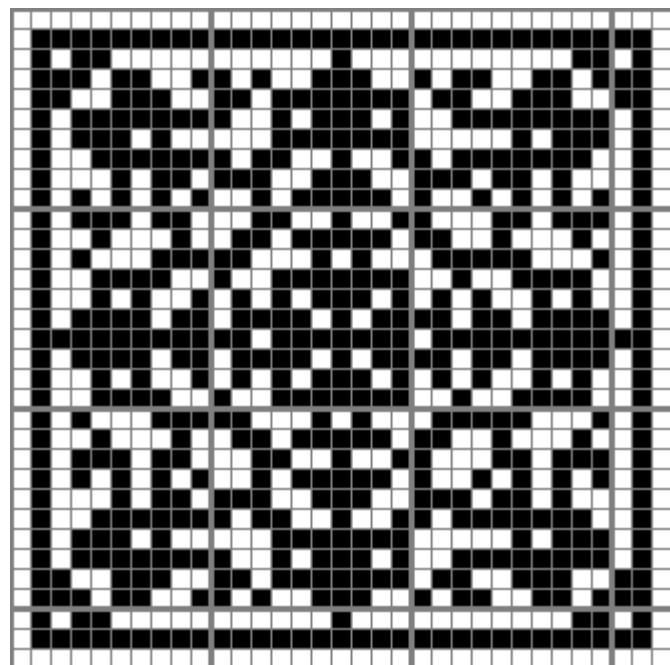
Alice Urquhart Fewell  
*Salt Lake City Deseret News*,  
 August 30, 1922  
*Seymour Daily Tribune*,  
 May 15, 1922

*Twin Falls Daily News*,  
 June 27, 1922

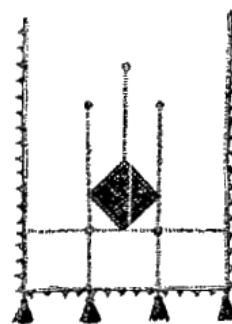


### Filet Design for a Runner

The filet design decorates the ends of a runner which may be used on the dining room table or on a bureau.

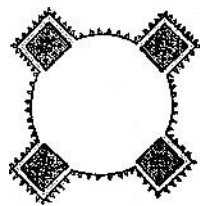


For each runner make two squares like the pattern, gauging the stitches so that there are eight meshes to the inch. Make a runner the desired length, and baste the squares in place at the ends. Draw threads and hemstitch the lines as indicated around the square in the sketch. Sew the squares in place with a buttonhole stitch and cur the material away beneath. Have the outside edge of the runner hemstitch on the machine, cut the material close, and work a picot in the meshes. The ends are finished with four tassels.



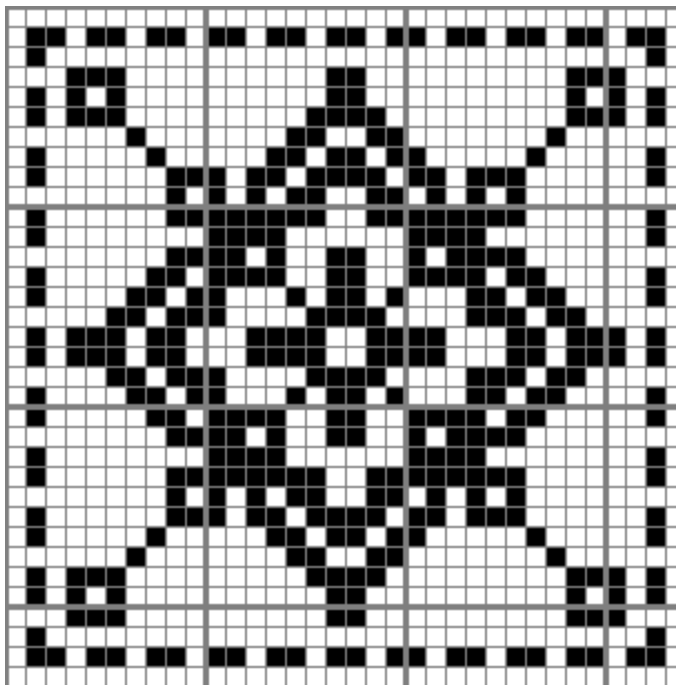
*Winnipeg Free Press*, October 25, 1924

### Filet Design for a Table Cover



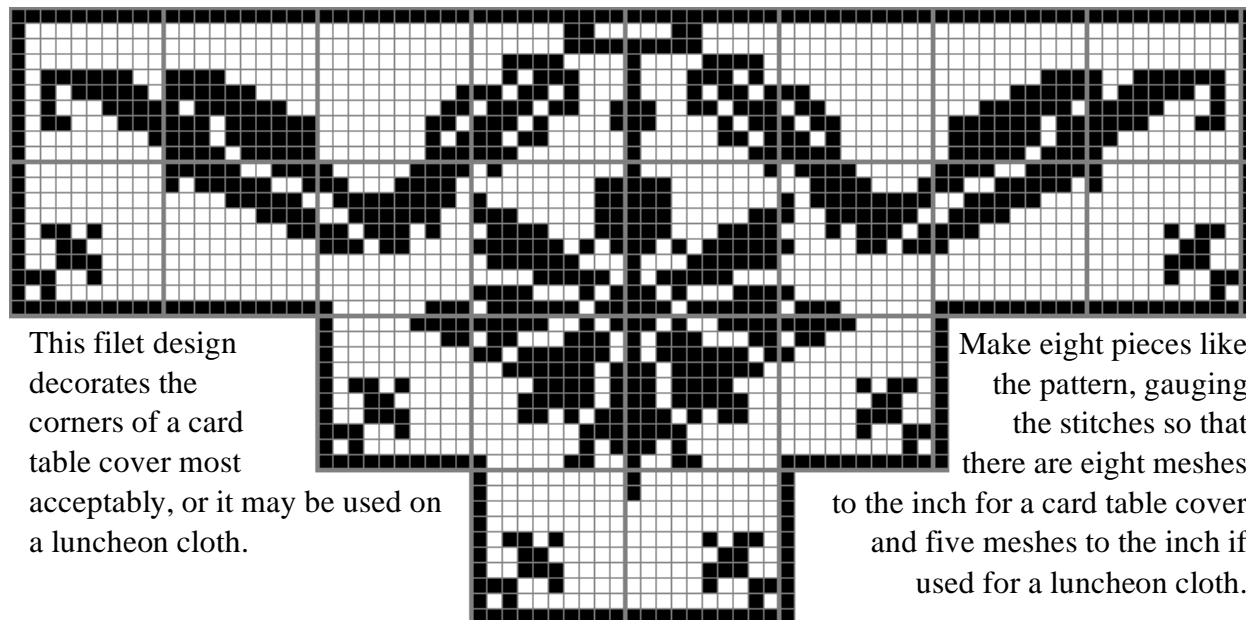
The filet design given here decorates the four corners of a tea table cover. Make four squares like the pattern gauging the stitches so there will be six meshes to the inch. From a piece of paper cut a table cover the shape shown in the little sketch. Be sure to make the four square tabs at each corner large enough for the filet squares. Insert the filet squares in the linen in the position shown in the sketch, sewing them in with a buttonhole stitch. Turn a narrow hem along the outside edge and this work a picot.

Alice Urquhart Fewell.



*Seymour Daily Tribune, August 19, 1922*

### Filet Design for a Table Cover



This filet design decorates the corners of a card table cover most acceptably, or it may be used on a luncheon cloth.

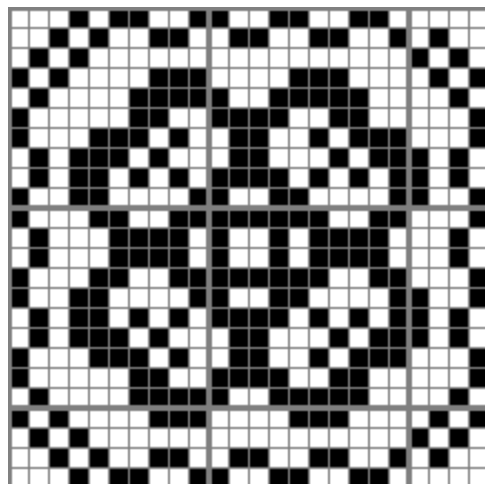
Make eight pieces like the pattern, gauging the stitches so that there are eight meshes to the inch for a card table cover and five meshes to the inch if used for a luncheon cloth.

Have edges of the cloth or cover hemstitched on the machine, cut the material off close and work a picot in the meshes of the hemstitching. Place the filet pieces, two in each corner, and sew them in with a buttonhole stitch.

Alice Urquhart Fewell. *Seymour Daily Tribune, June 7, 1924*

### Filet Design for a Towel

This filet design combined with embroidery is used to decorate the ends of a towel. Work the filet pattern as given here with fine thread, gauging the stitches so that there will be eight meshes to the inch. Insert the file medallion near one end of a linen towel in the position as shown in the sketch and secure it with a button-hole stitch. Cut the material away from the under side of the square when finished. Mark the scallops on the end of the towel like those in the sketch and have machine hemstitching done to outline them. Cut off the material close to hemstitching and work a picot in the meshes.



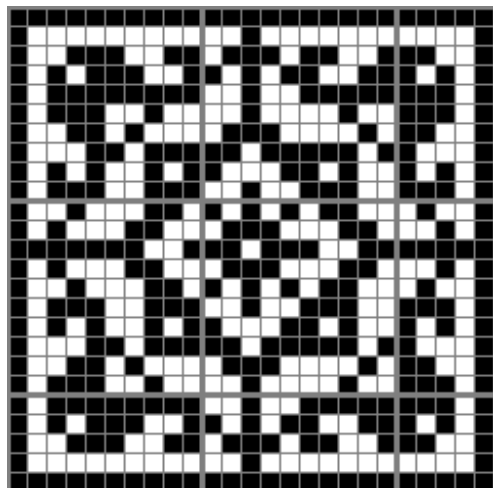
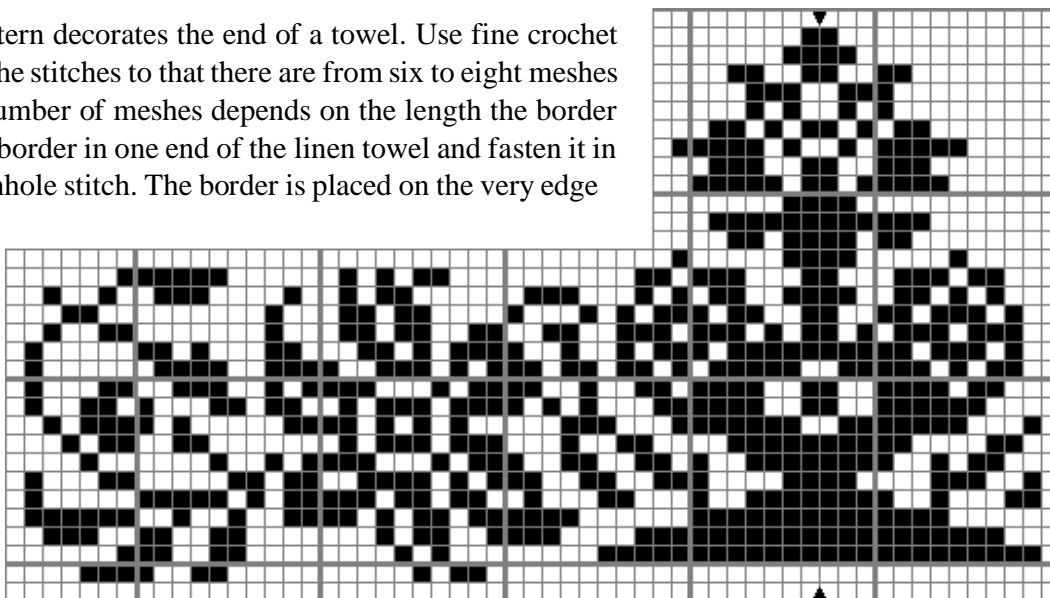
Alice Urquhart Fewell. *Seymour Daily Tribune*, April 25, 1922

### Filet Design for a Towel

This attractive pattern decorates the end of a towel. Use fine crochet cotton and gauge the stitches so that there are from six to eight meshes to the inch. The number of meshes depends on the length the border desired. Insert the border in one end of the linen towel and fasten it in place with a buttonhole stitch. The border is placed on the very edge of the towel, and

when the materials has been cut away from underneath a picot is worked along the edge.

Alice Urquhart Fewell. *Seymour Daily Tribune*, July 9, 1925



### Filet Design for an Apron

*Seymour Daily Tribune*. December 12, 1921

### Filet Design for a Towel



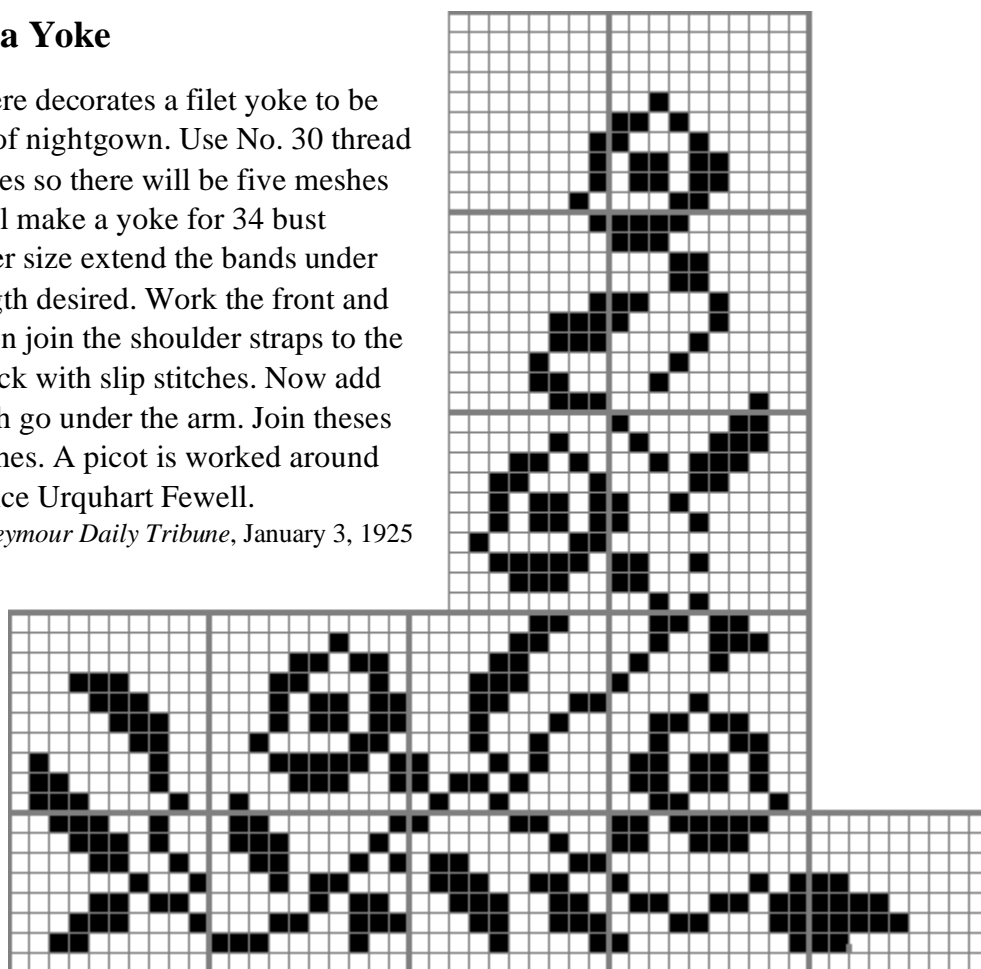
This filet pattern consisting of three squares used together is suitable for a towel, bureau scarf or table runner. Make one large filet square like the pattern and two of the smaller ones. Use fine thread and gauge the stitches so that there are eight meshes to the inch. On the end of a linen towel place the large square in the center with two smaller ones at each side as shown in the little sketch. Sew the squares in place with a buttonhole stitch and cut the material beneath. The points of the small squares at each end may be finished with a tiny embroidered scroll as indicated in the drawing.

Alice Urquhart Fewell, *Seymour Daily Tribune*, May 14, 1926

### Filet Design for a Yoke

The design given here decorates a filet yoke to be used for a chemise or nightgown. Use No. 30 thread and gauge the stitches so there will be five meshes to the inch. This will make a yoke for 34 bust measure. For a larger size extend the bands under the arms to any length desired. Work the front and back bands first, then join the shoulder straps to the front, and join to back with slip stitches. Now add the side straps which go under the arm. Join these ends with slips stitches. A picot is worked around the entire edges. Alice Urquhart Fewell.

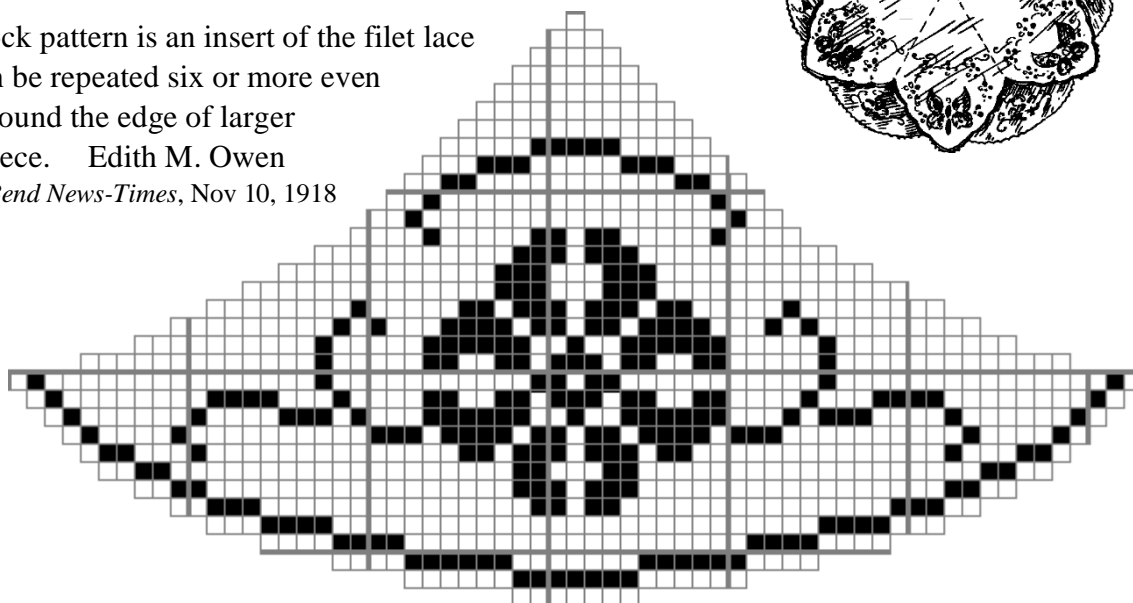
*Seymour Daily Tribune*, January 3, 1925



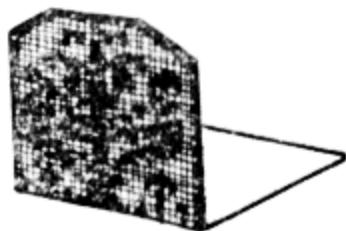
### Filet Design for Centerpiece

This block pattern is an insert of the filet lace that can be repeated six or more even times around the edge of larger centerpiece. Edith M. Owen

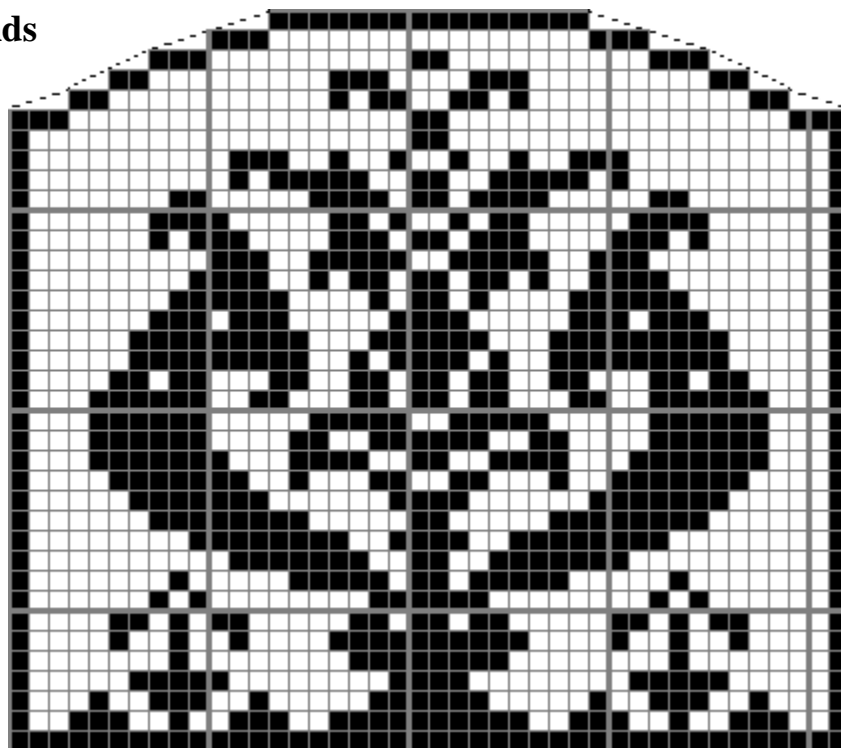
*South Bend News-Times*, Nov 10, 1918



### Filet Design for Book-Ends



This filet pattern when worked with ecru thread covers a pair of book-ends for the bedroom. Work two pieces like the pattern given using fine ecru thread and gauging the stitches so that there are eight meshed to the inch. Have a tinsmith or plumber make two book-ends from a piece of zinc. The



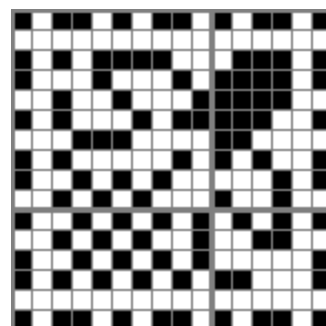
upright end pieces must be just the size of the filet pieces. The zinc pieces follow the out shown at the top of the filet pattern. Cover the zinc ends with yellow or rose colored silk putting a little cotton padding between the metal and the silk the silk should be stretch tightly and sewed on by overcasting the edges of the silk together over the metal edge. Stretch the filet pieces over the outside of the book-ends and sew them in place. Finish around the edge with fancy gilt braid which may be glued on.

Alice Urquhart Fewell. *Seymour Daily Tribune*, October 12, 1925



### Filet Design for Household Linen

The little filet design given here is suitable to decorate different pieces of household items. It is inserted into an edge cut in points as shown in the sketch. It may be used for the end of a towel, the ends of bureau scarf, or along the open end of pillow slips. Make as many squares as will be necessary to fit the pointed scallops along the edge of the article you are making. Lay the filet squares in place along the edge of the linen and with a pencil, mark off the outline for each pointed scallop. Have machine hemstitching done on these lines. Cut out the material close to the hemstitching and then sew the filet squares in their place by whipping them into the mesh of the hemstitching. Finish the entire edge with a simple picot.



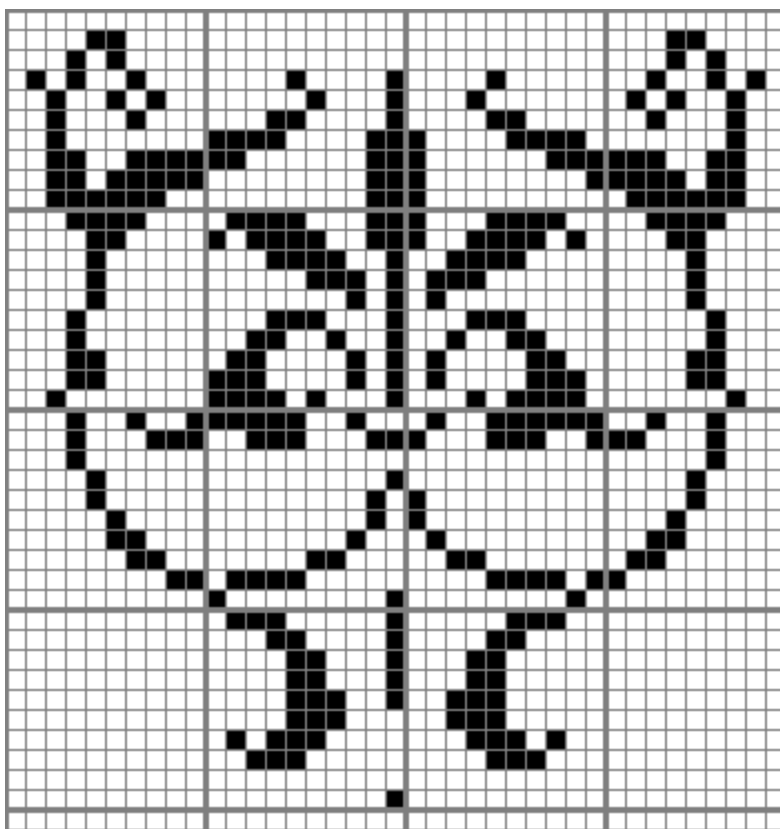
Alice Urquhart Fewell. *Salt Lake City Deseret News*, Aug. 25, 1922 & *Seymour Daily Tribune*, Jan. 17, 1922.

### Filet for Vests

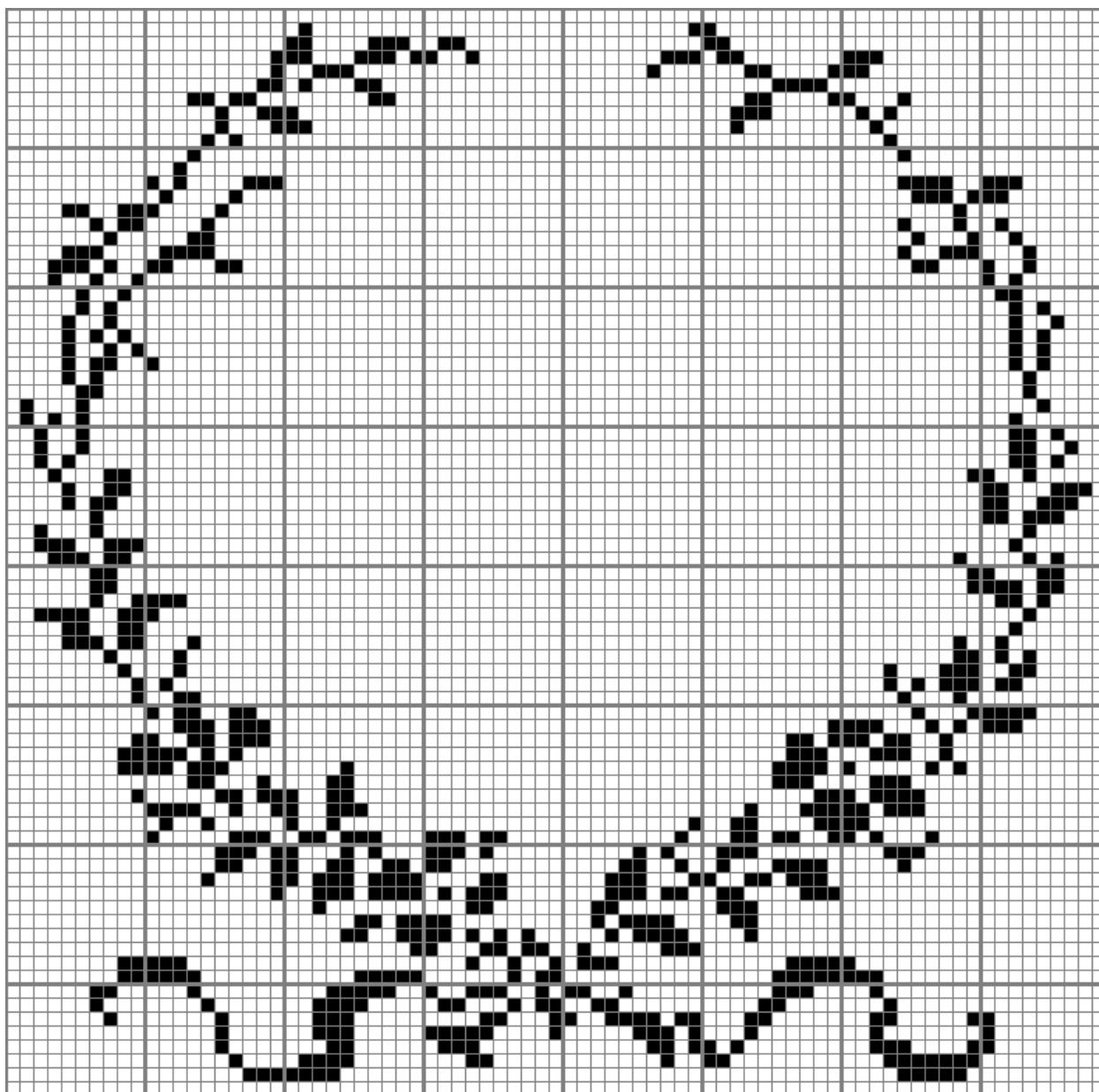
For the married woman who has the inclination to be well dressed the design is published today for a vet of filet. So many of the summer dresses have vests of lace that there is, of course, a demand for filet patterns for that use. It may be crocheted with a fairly course cotton, the bottom of the vest being of plain open mesh.

Helen Baxter.

*Philadelphia Inquirer*, April 27, 1919



### Filet Door Panel



It is always more or less of a problem as to just the proper method by which to curtain the front door, and now an industrious needlework has come upon the idea of having a curtain of hand-made filet. Of course, such a curtain will last a lifetime, so that the worker will be repaid. Most persons will be inclined to use thirty thread, or even a coarser number, but really no one should think of using anything coarser than fifty, and a number twelve needle.

The wreath is given herewith in which the [resident's] initial is to be crocheted, the number of the house being crocheted above the wreath if desired. The curtain is then made as wide as necessary by the addition of open meshes on all sides of the wreath. The little border around the curtain adds greatly to the effect. It would be easier to work the wreath, with two or three open meshes around it first, and when this is completed increase the size of the lace until it is the desired size by working around and around the wreath with the open meshes.

Helen Baxter. *Philadelphia Inquirer*, July 22, 1917



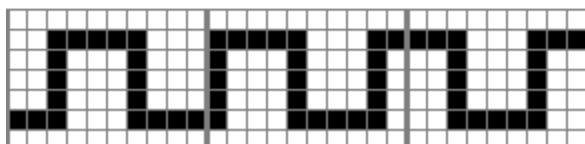
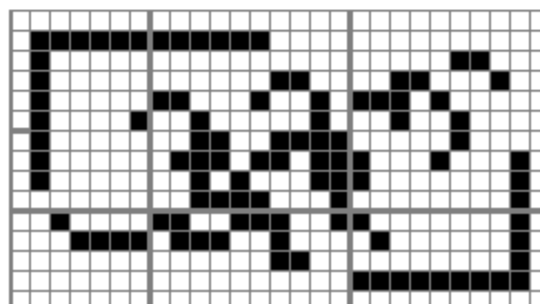
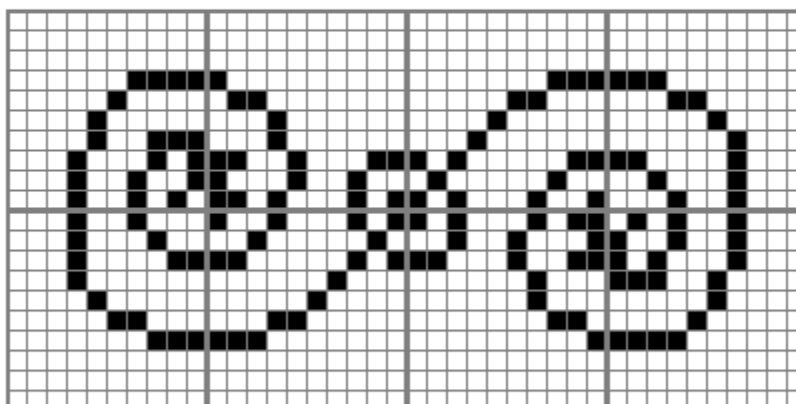
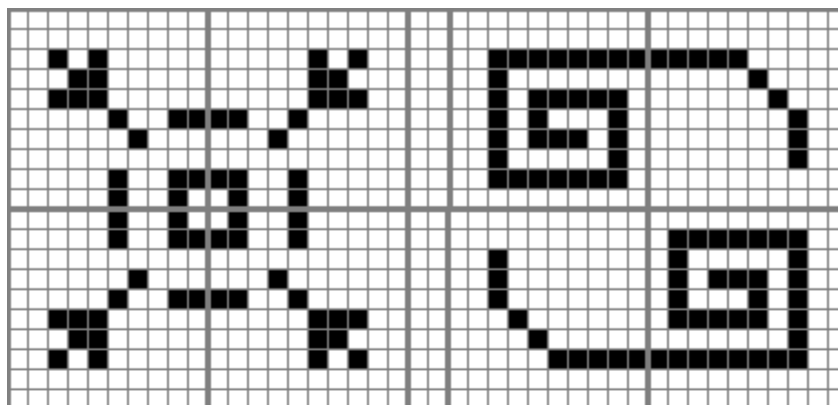
## Filet for Bedroom

### [Medallions and Motifs]

At the present time the curtains have lace edgings or insertions; so, with the summer before her and the need of having some other bit of work to keep her from wearing out her interest in knitting, the interested needle-worker sets to work to make lace for curtains to match the bedroom linen.

Guest rooms usually have a little towel-rack fitted to the inside of the closet door, and so here are the laces to go on the towels. These patterns were designed so that when they are worked up in fifty thread, with a twelve needle, they are about two inches in width, the most attractive size for filet for bedroom linens.

Helen Baxter. *Philadelphia Inquirer*, April 21, 1918



## Filet for Trimming

The strip designs are for bands of trimming. These may be made in fine cotton for waist trimming and in coarser cotton, which would make the bands wider, for the skirt. Organdie dresses are particularly effect with filet trimming, and the work goes remarkable quickly. If crocheted in 100 or finer cotton the band trimming would be very dainty for trimming on babies' dresses.

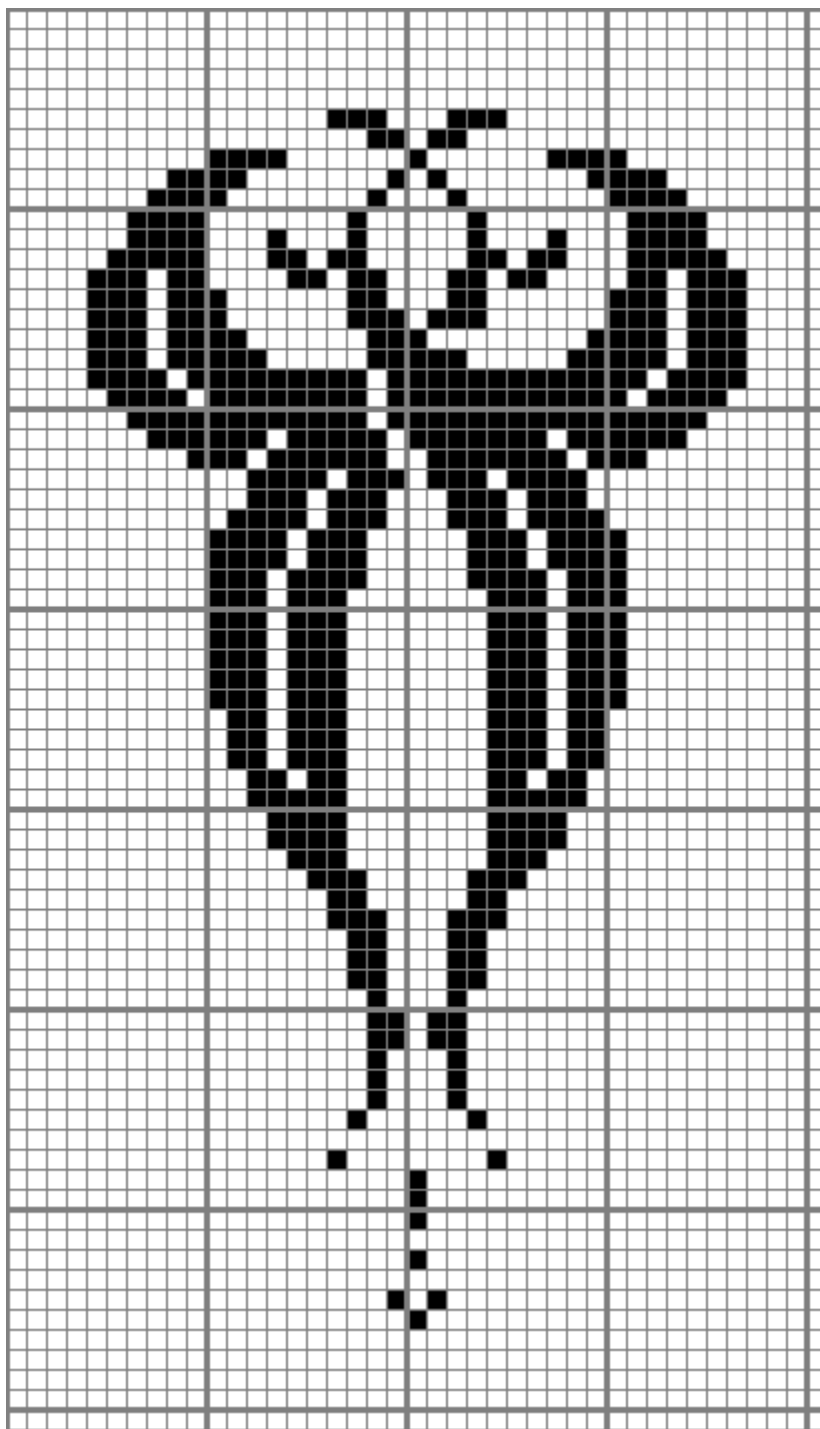
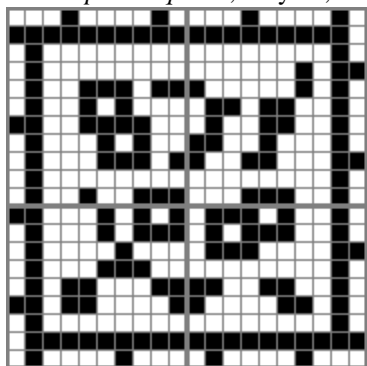
Helen Baxter. *Philadelphia Inquirer*, April 27, 1919

## Filet for Frocks

Not only has filet crochet come back into to world of art needlework but it has come back stronger than ever. Before the war, when the needle-woman spoke of her crocheting one was reasonable sure that she was making lace for towels or scarfs, or at most for pillow covers. But now it is usually for dresses. The majority of organdie dresses have narrow bands of crochet, while the georgette and silk dresses have deep flounces of it. On the more elaborate materials the work is invariable done in silk. The largest design given on today's page is for such a flounce, the motif being repeated around the border. As very heavy silk thread is used, the work really goes quite fast. A dress trimmed in such a manner never fails to attract attention.

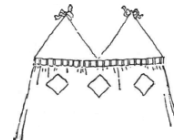
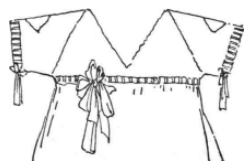
Helen Baxter.

*Philadelphia Inquirer*, May 18, 1919



## Filet Makes Attractive Pointed Lingerie Yoke

The small medallion can go wherever you wish. Its office is purely decorative. The two sketches show different ways of treating the combinations of points, medallions and insertions. You may be able to think of some other combinations which will just as pretty or perhaps prettier than the ones suggested here. *Oregon Daily Journal*, March 31, 1918



## Newest Designs in Household Linens

### Quaint Charm of Filet Lace

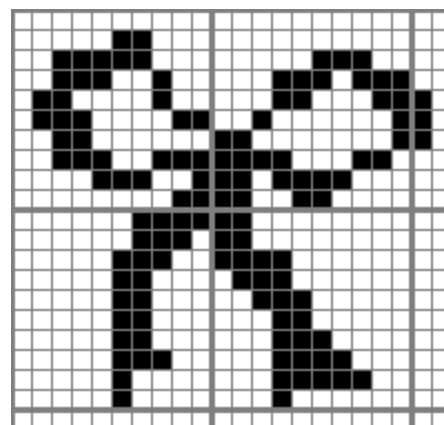
These square meshed laces are having extreme vogue for household linens this season. The same sweeping popularity is extended to them, that was accorded to Renaissance laces a few years ago.



Filet laces, to be sure, are not as ornate, or as the little girl expressed it, less "gingerbready" than the bold curves of the Renaissance patterns.

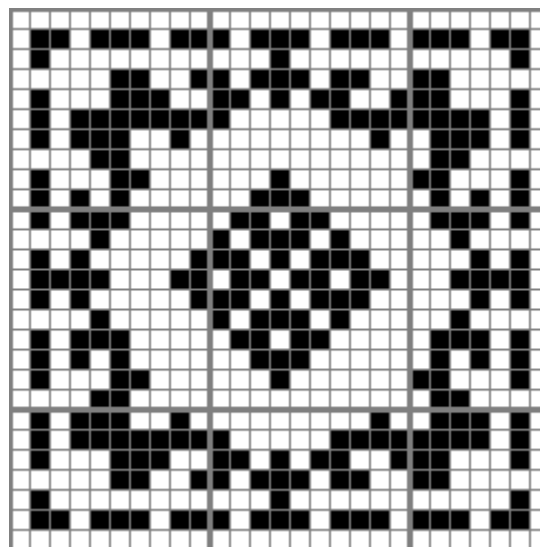
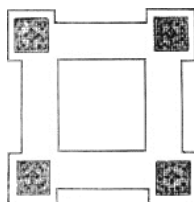
This work [as opposed to crochet filet] requires special skill and is thought to be extremely elegant when hand made.

Marjorie (author); J.W. (illustrator). *Los Angeles Herald*, January 28, 1906



### Filet Square for a Luncheon Cloth

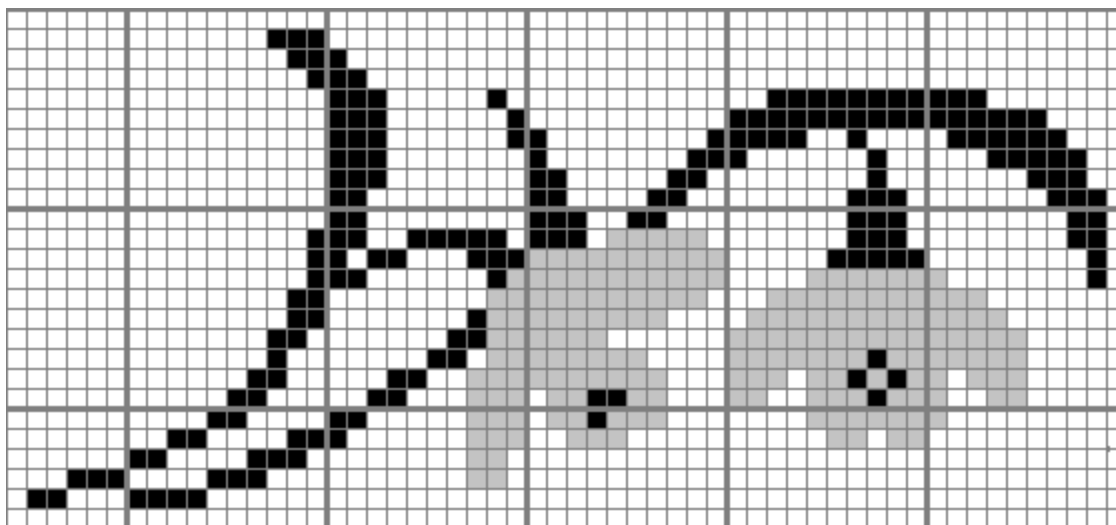
This filet square is used in combination with hemstitching to decorate the center of a luncheon cloth. The cloth is made of linen and should be two yards square. A two inch hem is basted all around the cloth then hemstitched with double hemstitching. In the center of the cloth is place the figure shown in the sketch. The two squares one inside the other are outlined with double hemstitching, and the filet squares inserted in the four corners of the larger square. The largest square measures twenty-five inches across at the widest part, and the small square ten inches. Mark these lines off on the linen, draw the thread on the lines and do the double hemstitching. Insert the filet square in the corners with a buttonhole stitch, and this unusual luncheon cloth is complete. Number 50 cotton is used for making the filet squares.



*Caledonian Record*, March 9, 1921; *Seymour Daily Tribune*, March 14, 1921

Alice Urquhart Fewell.

### Design for an Embroidered Towel End in Cross Stitch Style



[Half pattern above.]

The [full] design is fourteen inches wide and there is a space for an initial.

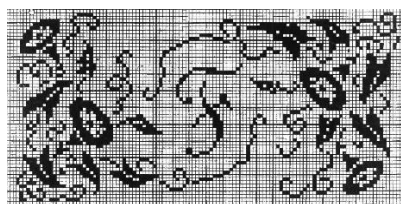


In the pattern, every stitch is made with a cross, but in the diagram some of the stitches are single [grey] to suggest a color treatment. The crossed stitches represent the conventional part of the design and the leaves, the single stitches [lighter grey] represent the flowers, while the crossed stitches at the center indicate desirable use for lighter color. The flowers and tulips and appropriate can be made in any color familiar in the natural flowers while the leaves should be worked in shades of green.

May Manton

*Fort Wayne Journal Gazette*, February 10, 1913; *La Crosse Tribune*, August 11, 1914;  
*Washington Herald*, February 16, 1913 & February 22, 1914

### Filet Slumber Pillow



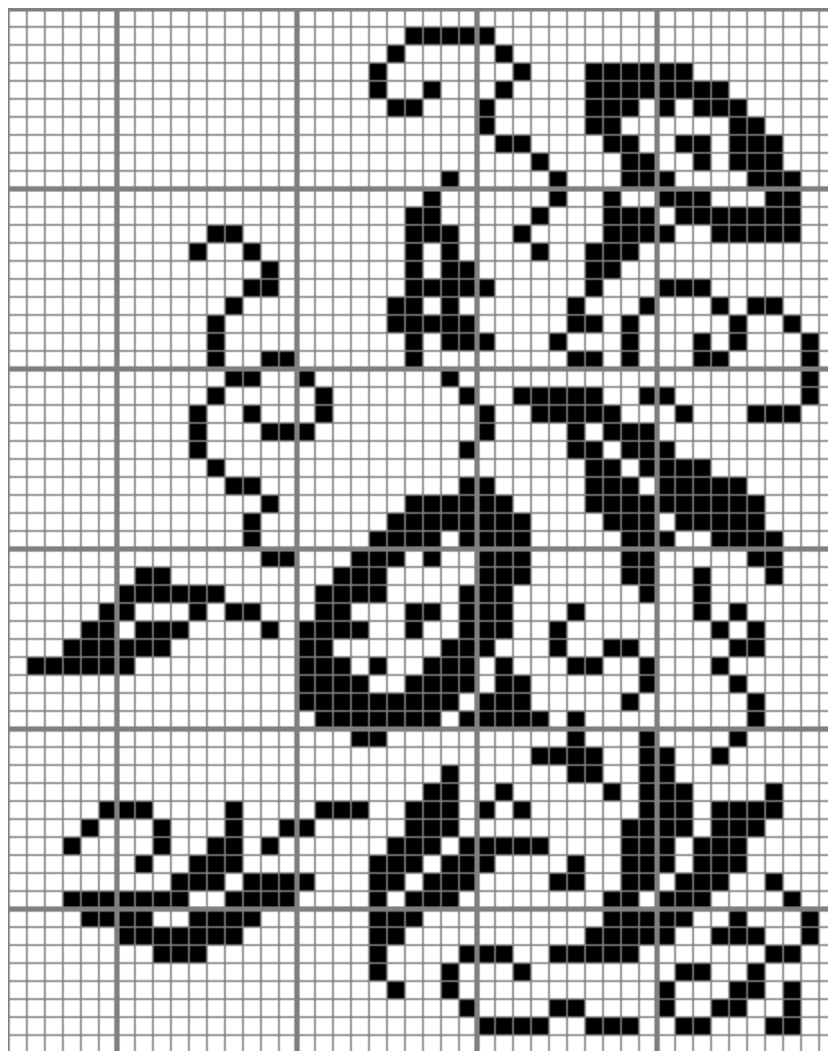
Of course morning glories are rather an oddity in the line of filet crochet, and it must be for that reason, if for none other, that the few patterns which have been designed with that as the motif have been requested again and again of the readers of this page. For the patterns have been sent for from all parts of the country. At any rate, the design published on today's is sure to meet with popular favor – as it for an article of bedroom decoration which is always in demand.

No one can have too many slumber pillows, and after all there is no place in the house

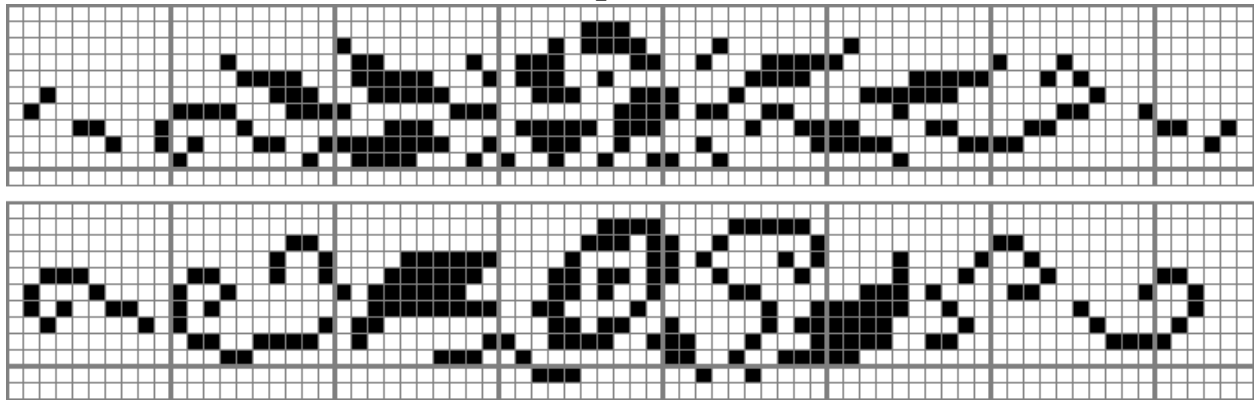
where one is rewarded so for one's work as in the bedroom, for things do seem to show up so much more there than in any other room of the house. The design published herewith is very pretty, and although it entails quite a bit of work it should not be carried out with any coarser thread than fifty and a twelve needle. If finer thread is used the lace part of the pillow will be small enough to warrant a needlewoman is inserting anything of like nature in linen the newer idea is to picot the edge of the lace and then backstitch the lace in the material and cut the material from underneath. This is much easier than buttonhole the raw edge of the lace in, and in some cases is really much prettier.

The pattern may be followed just as it is, or the right-hand side may be copied, and if the needleworker becomes wearied, she may make the remainder of the design of just the plain mesh, or perhaps put her monogram on the right-hand side. The central part of the initial may have equally as pretty with three smaller initial. At any rate, however the pattern is carried out it is a very unusual and effective one and that nobody can deny.

Helen Baxter (columnist); J.H.W. (illustrator). *Philadelphia Inquirer*, September 30, 1917



### Filet Strips for Towels



[A]s they see nothing new in crocheting and embroidery, the needlewomen are still making towels and the like for gifts. The designs given on today's page are for the two sizes of huckaback towels, the guest size and the regulation size. This lace should be crocheted in fifty thread or even finer, with a twelve needle. The strips should be made an inch and a half longer than the towel is wide so as to allow for shrinkage and for sewing on the lace. The idea now is to have the lace at both ends of the towel so that the articles may be used for bureau scarfs and so on if they so desired.

Helen Baxter (columnist); JHW (illustrator). *Philadelphia Inquirer*, September 9, 1917

## Filet Sweater

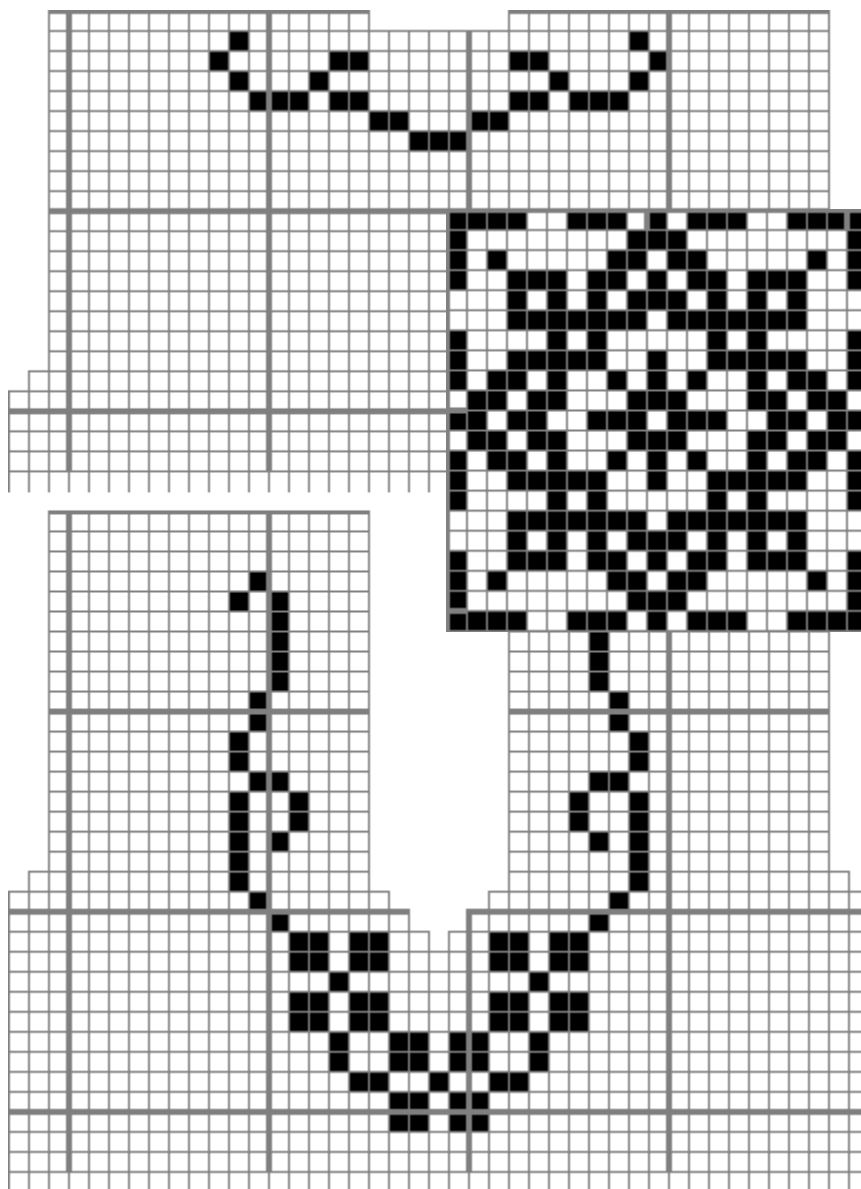
Edith M. Owen  
*Portsmouth Times*,  
October 3, 1920

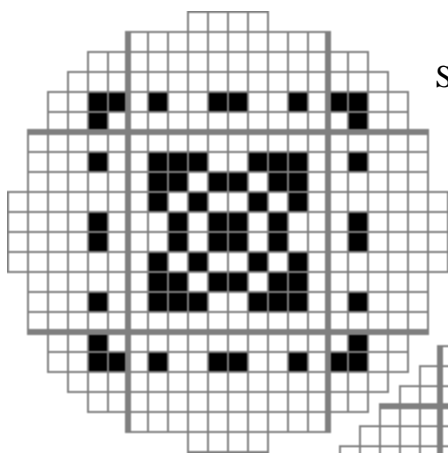


### Filet Trimming for a Dress

The file square shown in the pattern is used as loop for the very popular long ribbon tie. The loop would look well on any plain colored summer wash dress. Make the filet square like the pattern and fasten it to the front of the dress as shown in the sketch. The loop is sewed to the dress along the side edges, the top and bottom edges being open. Use fine thread and gauge the stitches so that there are eight meshes to the inch. A ribbon tie with long ends is put around the neck of the dress and the ends passed through the filet loop. A lie of the same material as the dress could be used instead of ribbon.

Alice Urquhart Fewell. *Seymour Daily Tribune*, July 22, 1926

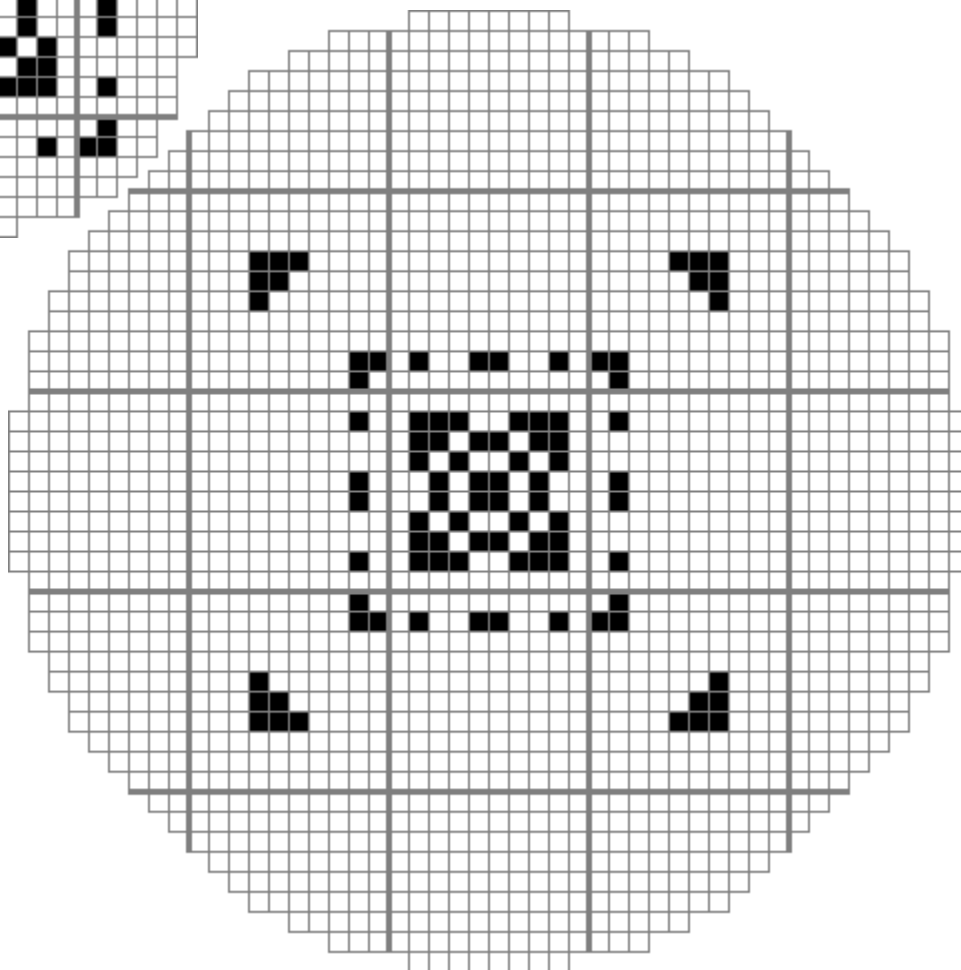




Edith M. Owen.  
*Greensboro Daily  
News,*  
August 3, 1919;  
*Portsmouth Times,*  
August 3, 1919;  
*Seymour Daily  
Republican,*  
August 14, 1919

### Filet Water Set

Simplicity is the main attraction of this dainty water set consisting of three inch tumbler doilies and one eight inch doily. The edges are finished with a single crochet and picot edge and crochet cotton No. 70 is used.





## Filet Yoke for Lingerie

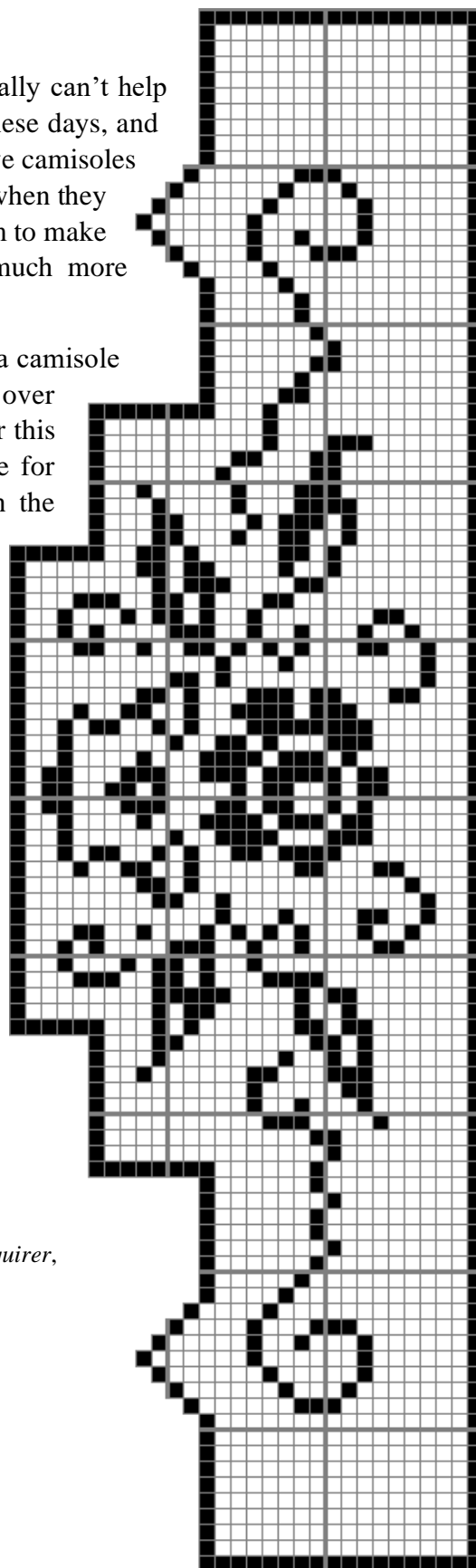
Of course, it may not be the thing to admit but one really can't help seeing what is under the very thing Georgette waists these days, and when one does see, none out of ten women seem to have camisoles with hand-made tops. Although these are much prettier when they are made of very fine threads, most needleworkers seem to make them of about 30 thread. But even then they are much more effective than any other type of camisole.

The design given on today's page is suitable either for a camisole top or for a nightgown. Both, of course, require straps over the shoulders, and the narrow pattern on the page is for this very thing. The basket pattern is a rather unusual one for lingerie and shows up very well. For a small person the camisole would have to be of the type that slips over the head, as the design is too long to have two units in front, but really the slip-over camisoles are neater and are less work to make, of course. And although it seems that there should be more work on the lace the needlewoman will find that plain open meshes between the unites are a welcome change and make the design itself just that much more effective.

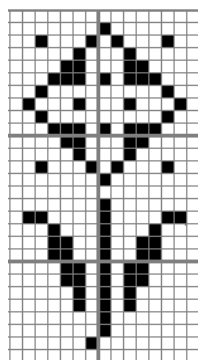
Helen Baxter (columnist);

J. H. Wetherald (illustrator).

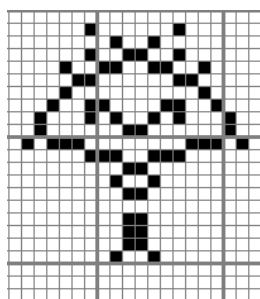
*Philadelphia-Inquirer*, September 16, 1917



## [Flowers] Camisole of Filet



Helen Baxter (columnist).

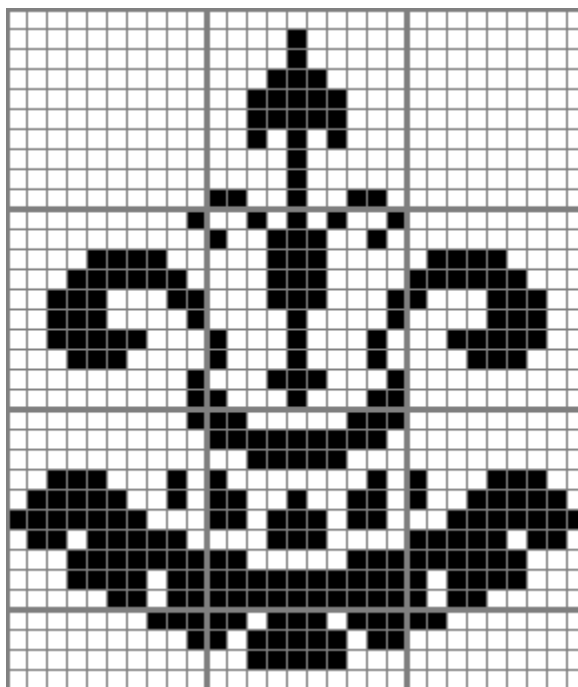


*Philadelphia Inquirer*,  
March 24, 1918

## Fleur-de-Lis Design

The fad for embroidered shirt waists which was prevalent last spring is increasing. Designs have changed, however. Instead of the designs of vines, grapes and leaves, the cross stitch designs are being used. Some waists have the entire fronts covered with cross-stitch designs. Others have the straight band down the front and the collar and cuffs thus elaborately ornamented This design is intended for the front pleat of a linen waist.

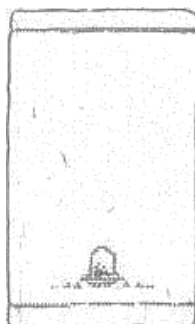
Cynthia Grey. *Fort Wayne News*, February 15, 1904



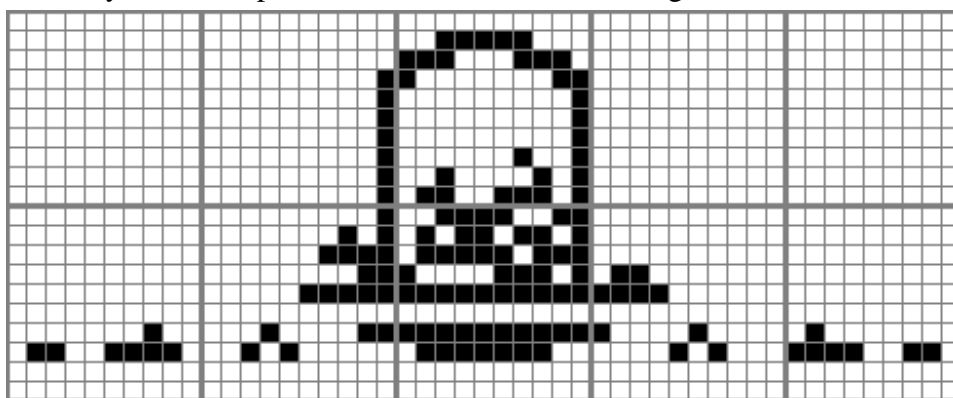
## Flower Basket Design

Time is always limited at this season of the year and a gift that is “easy to make” is desirable. It will not take long to do the cross-stitching in this little flower basket design. The towel can be purchased already hemstitched and the embroidery done in light colored cottons. When the basket is worked in blue or brown, the stitches which stimulate flowers in the basket and scattered on each side are to be vivid spots of red, blue, yellow, and green.

The design looks very uninteresting in black and white, but when embroidered you will be pleased with the result. [No designer identified].



*Cincinnati Commercial  
Tribune*, December 8,  
1912

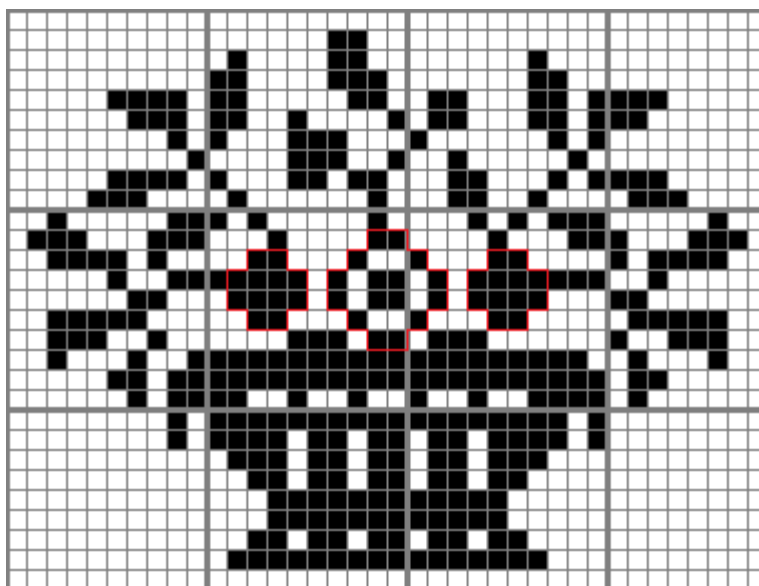


## Attractive New Cross-Stitch Designs – Basket of Flowers

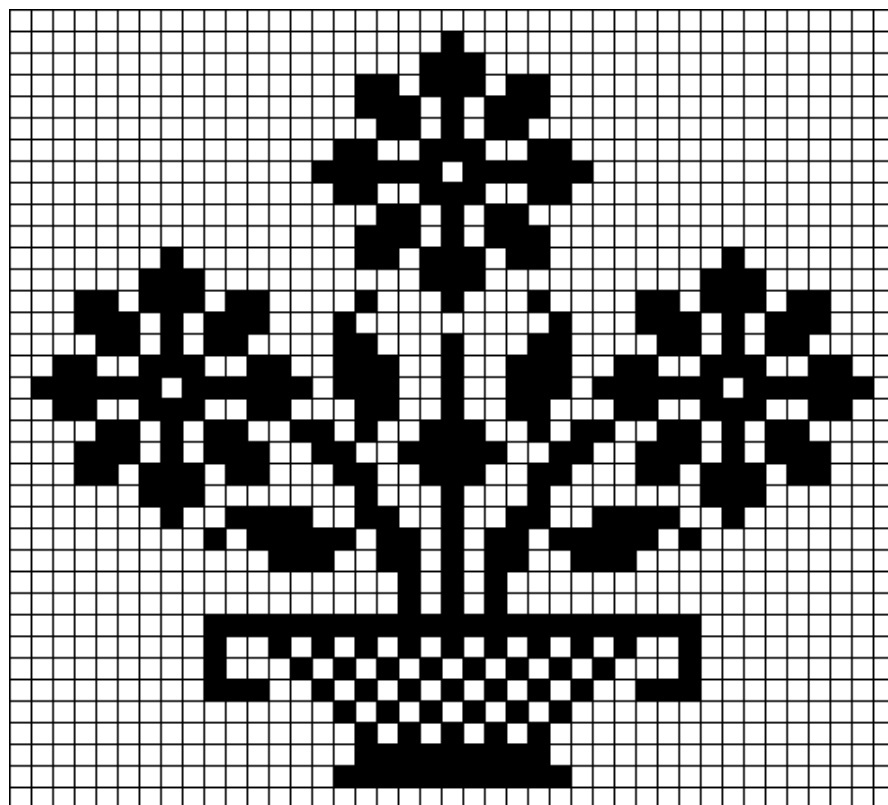
The cross-stitch of our grandmothers' day has been revived and is now quite popular in realm of decorative needlework. The design of swans and iris may be used across the end of a guest towel, a child's bib or at either end of a table runner. Cross-stitch designs are more easily and successfully carried out on cross-stitch material. ...

The basket of flowers placed at regular intervals around a square of cross-stitch material, the desired size, would make an attractive table cover. The basket is worked in a light shade of tan. The flowers outlined by the black lines are done in rows for the center flower and blue for the other two. The leaves and stems are worked in green. This design would be equally satisfactory on towel or runner using lighter weight thread in the same shades.

*Cincinnati Commercial Tribune*, March 9, 1913; *Colorado Springs Gazette*, March 9, 1913



## Motif for Centerpiece

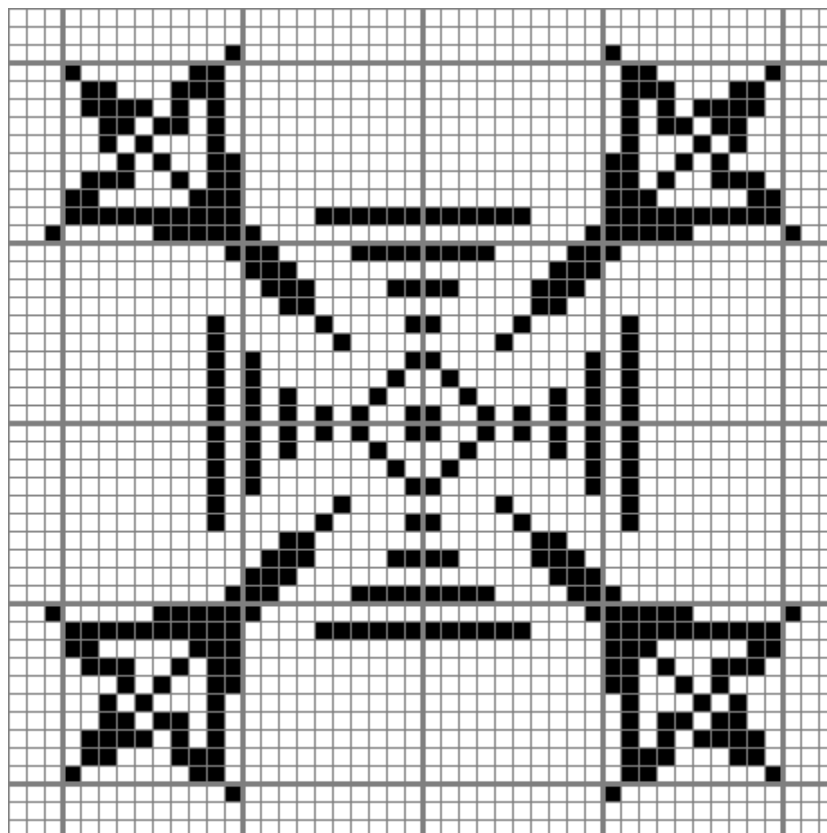


This cross-stitch motif worked in colors will be charming on centerpiece or scarf. All the stitches which slant in one direction are done first, and then crossed by those which slant in the opposite way, working from left to right. Colored mercerized cotton No. 14 should be used.

*Chronicle-News*, September 27, 1913; *Evening Journal*, March 7, 1912; *Indianapolis Star*, March 8, 1912; *Washington Herald*, May 1, 1912; *Wheeling Intelligencer*, Mar 16, 1912; *Wilmington Evening Journal*, Mar 7, 1912

### Motif for a Bedspread

“It is so long since I have done anything in the needle-work line, outside of knitting, that I can’t get interested in crocheting or embroidering. I think I shall make a bedspread.” The girl said it as calmly as though she had decided to make a handkerchief. Really, though, a bedspread is not such a tremendous task after all; that is, as compared to the work that come persons so. Two strips of crochet are required and as they are done in very course cotton the work goes quickly. These may be put together with plain or embroidered linen and that is where the work comes in.



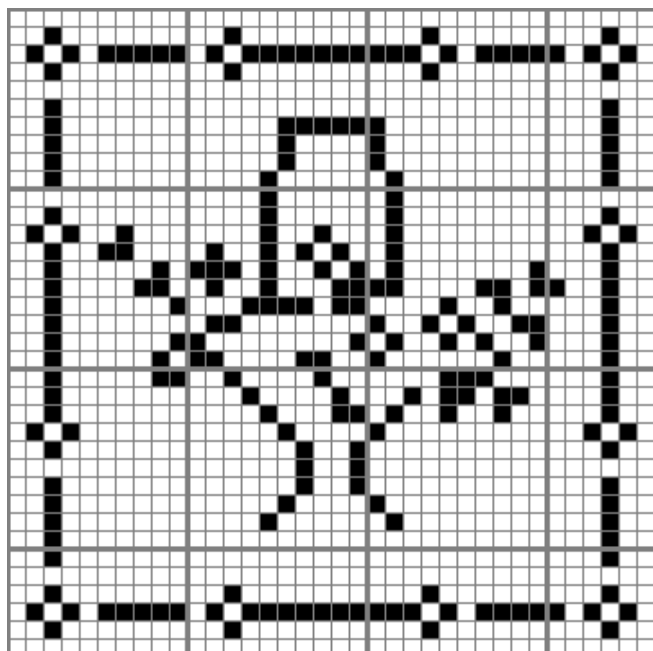
The design published today is to be repeated for the length desired. Or the desired number of squares may be crocheted and inserted in the spread. For the bolster throw the same pattern is used, but the work carried out with finer cotton, thus reducing the size of the lace. White or natural colored cotton warp is the thread used for the spread. The newer idea is to have any embroidery on the alternating strips done in colored cross-stitch. The color makes a welcome change, and the cross-stitch is most suitable for the coarse lace work.

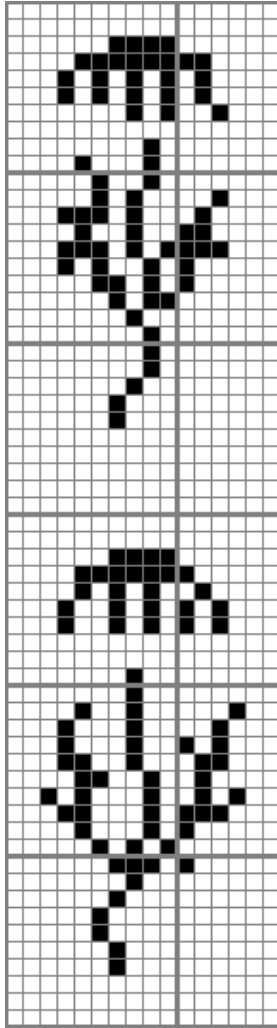
Helen Baxter. *Philadelphia Inquirer*, June 8, 1919

### Motif for Filet Crochet

This block pattern can be worked in crochet cotton No. 70. A motif of this kind is of use in many ways; it may be set in a pillow, or the end of a runner or scarf. [No designer identified]

*Topeka State Journal*, October 29, 1915





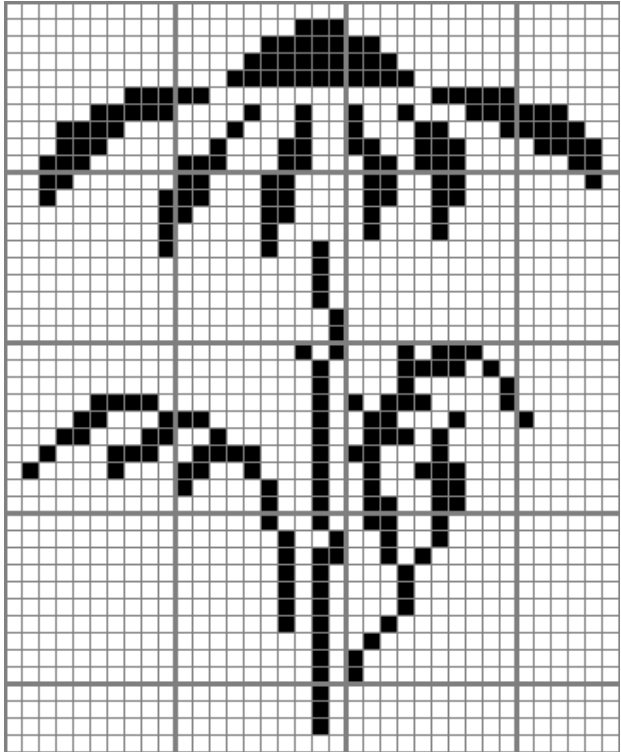
### Hand Made Bed Spread →

Really, though, some persons think that one should do nothing but war work in the needle work line, brides are in the running, and one must give them as much pleasure as possible these days. And a good many girls have come to the opinion that they will put all their time on things for the bedroom, thinking that there is no other room where the handwork is so frequently noticed.

So here is a bedspread, a combination of lace and embroidery, the lace, should, of course, be white or cream colored, but the embroidery could be carried out either in white or a combination of pale colors. The lace should be made of very heavy thread, or even carpet warp, the strips of lace and linen alternating.

Helen Baxter (columnist), J. H. Wetherald (illustrator)

*Philadelphia Inquirer*, August 18, 1918



### ↑ For the Bedroom Set



Although this is the design for pillow slips to match the bed spread published last week, it could be used for a slumber pillow, bureau cover, or even for curtains. The average housewife has pillow cases that are for show only and others that are put on when the pillows are in use, hence the tendency to put the design in the centre of the case and the strips of lace at the ends. The embroidery should, of course, be carried out to match the bed spread, but the lace for the pillow cases should be made of 50 thread or finer. The daisy as medium design for filet crochet is most unusual and may be used for many other articles of household use.

Helen Baxter (columnist), J. H. Wetherald (illustrator).

*Philadelphia Inquirer*, August 25, 1918

### Four-Leaf Clover in Filet

Lace Patterns – A New Design Every Week

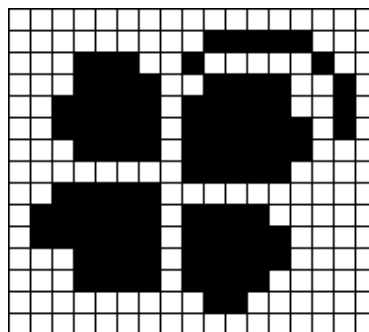
[No designer identified]

*Arizona Republican*, April 7, 1920

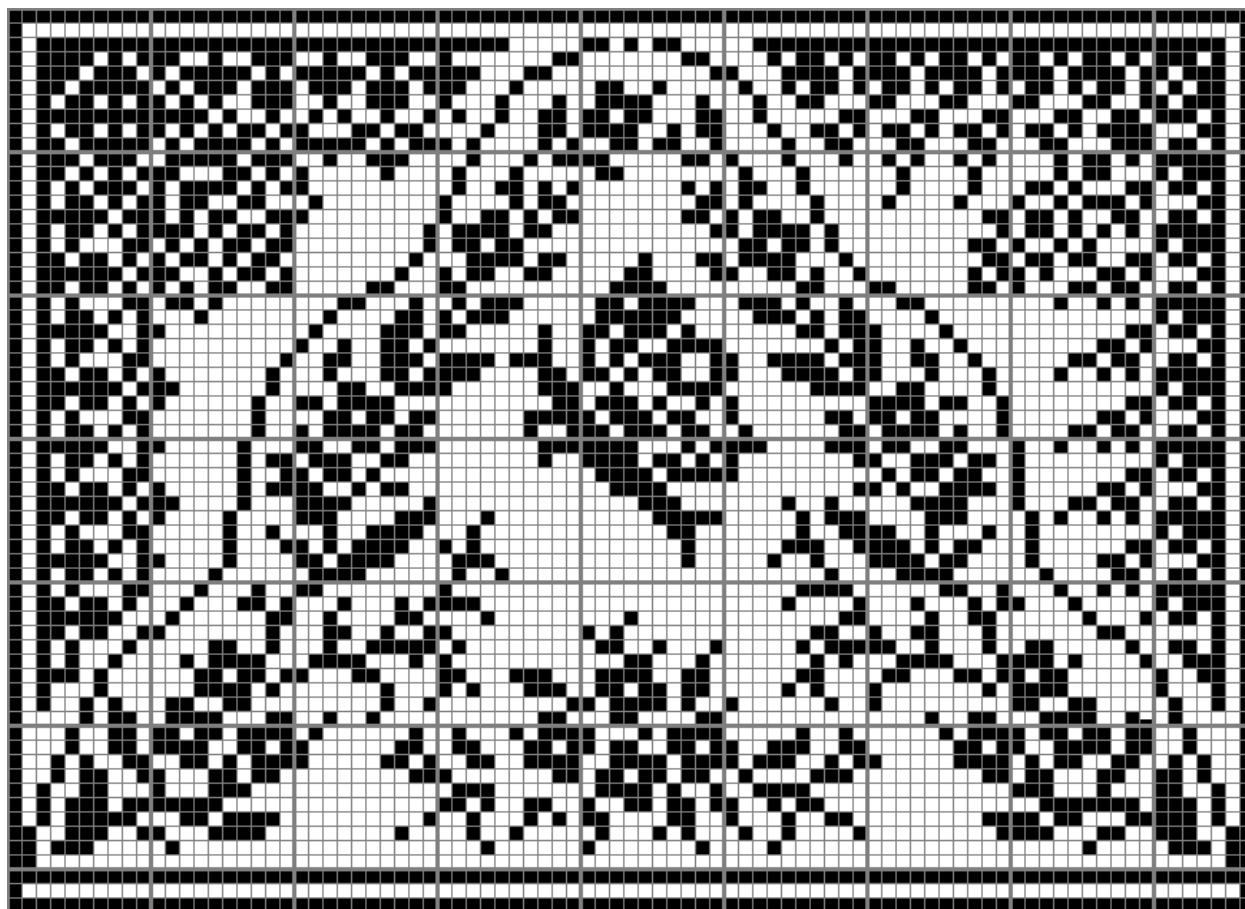
*Chester Times*, April 14, 1920

*West Virginian*, April 2, 1920

*Wichita Beacon*, April 10, 1920



### Glove Case in Filet Boston



Dear Readers – The above is illustration (I have no directions) of glove case made in filet crochet. It is very beautiful over a pale blue or pink silk lining. 1878. *Boston Sunday Globe*, May 1, 1921

### Grape Buffet Scarf (Centre Front)

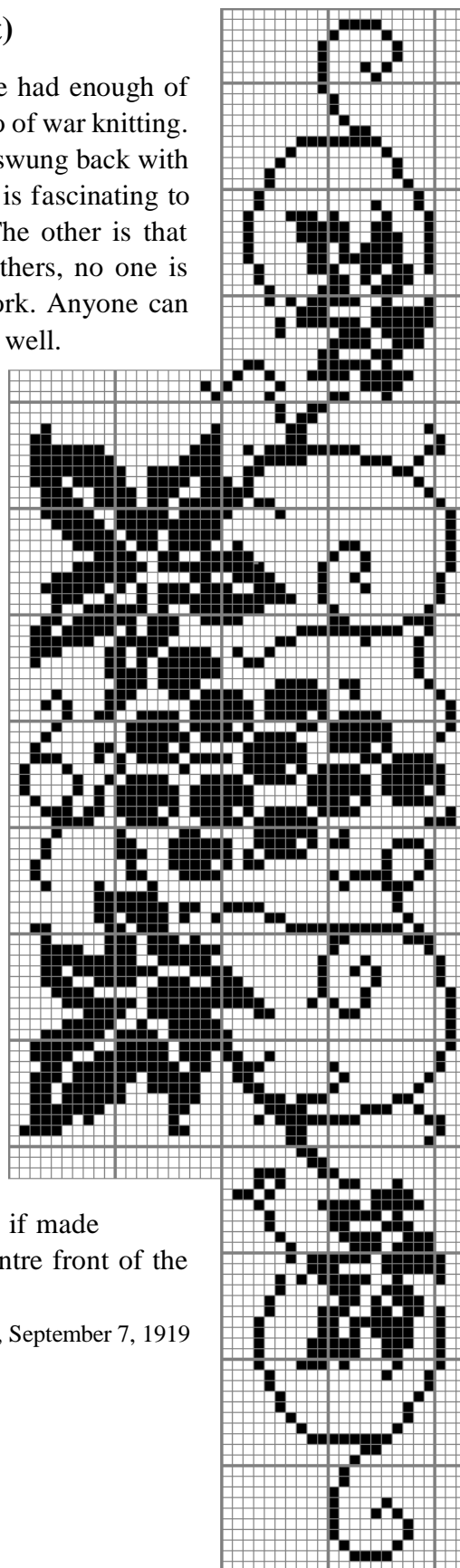
One would have thought that needlewomen would have had enough of crocheting before they laid own the one needle for the two of war knitting. But now that the need for that is over, the pendulum has swung back with terrible force and filet has more hold on us than ever. It is fascinating to what the design grow. That is one advantage it has. The other is that although some persons are naturally better at it than others, no one is extremely poor, as many are in other lines of needlework. Anyone can crochet moderately well, but only the few can embroider well.

With the high cost of everything many women have decided to make the majority of the Christmas present this year and are already hard at it. Many and many a ball of crochet has been used in the task. One thing that most persons formally held against presents of filet was that they had to make up the article. The cotton for a nightie yoke did not cost much – but the batiste for the bottom added considerable. Lace for scarfs cost little to crochet, but when the linen had to be provided the cost was prohibitive. Now most needlewomen have boon convinced that if they make the lace and give that for a present – it is more than present enough. It takes a great deal of time and trouble to make lace and time and trouble always count when it comes to gifts.

The design given on today's page is intended for the centre front of a buffet scarf, and most assuredly when the lace maker finishes her task she will feel, and the recipient will feel, that the lace itself is more than sufficient as a gift.

Do not use coarser thread than seventy. If you feel that that is too fine, don't attempt to make this pattern, for there is no use in taking the trouble to follow such an intricate design to have harsh and ugly, which it will be if made with coarse thread. . . . It is to be inserted along the centre front of the scarf. [The next design is for the scarf ends].

Helen Baxter (columnist). *Philadelphia Inquirer*, September 7, 1919



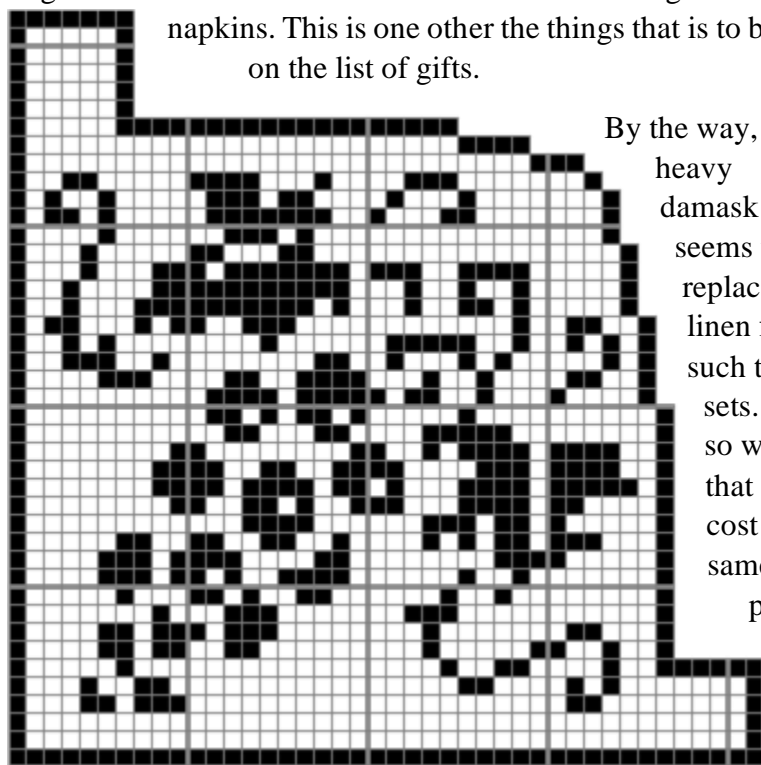
## Grape Buffet Scarf (Ends)

When it comes to designs of filet, it seems that grapes were made for use in designing room laces, and wild roses for bedroom, decoration. There is scarcely any use in trying to be original and use another motif for the dining room, for although you may have something different, you will find nothing so pretty and effective as the grape.

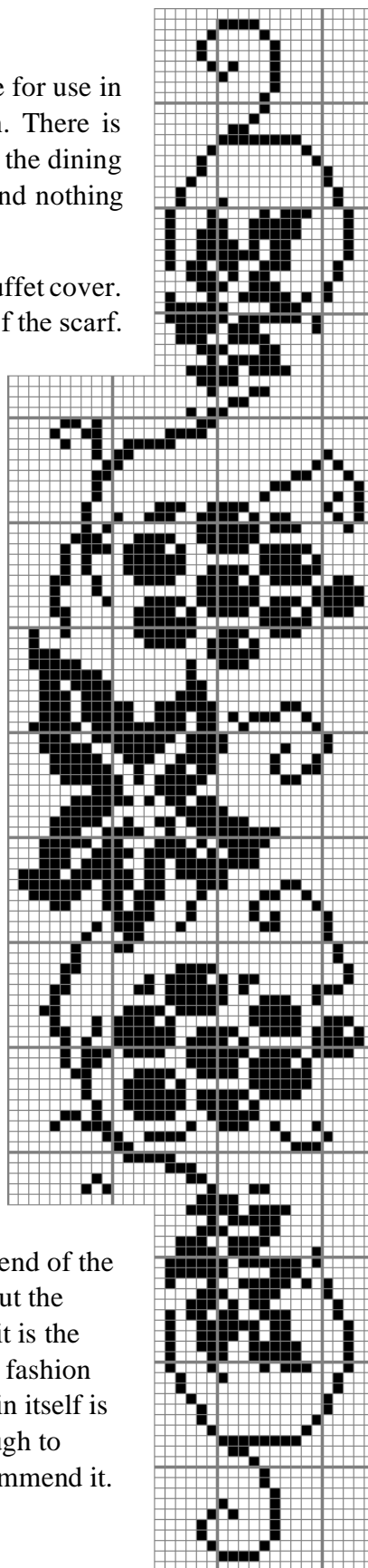
The [previous] design was for the lace for the centre front of the buffet cover. The pattern given on today's page is for the lace across the ends of the scarf. The design is an interesting one to follow and will be well worth the time spent on it. Do not use coarser thread than seventy, and use linen thread if you can afford the present price of twenty-two cents the spool. Of course there is more on the spool than on the cotton thread and so really it is not so much more expensive. Helen Baxter (columnist). *Philadelphia Inquirer*, September 14, 1919

## Grape Corner Design

The design for a corner made of ecru may be of use, be suitable for some other thing, but was drawn for a corner of a corner of the dining buffet scarf that was published in September. A border for the ends was given at the time, but some needlewoman thought that that was too much work and asked for a corner. It might be done in finer thread and inserted the larger-size tea-napkins. This is one other the things that is to be put on the list of gifts.



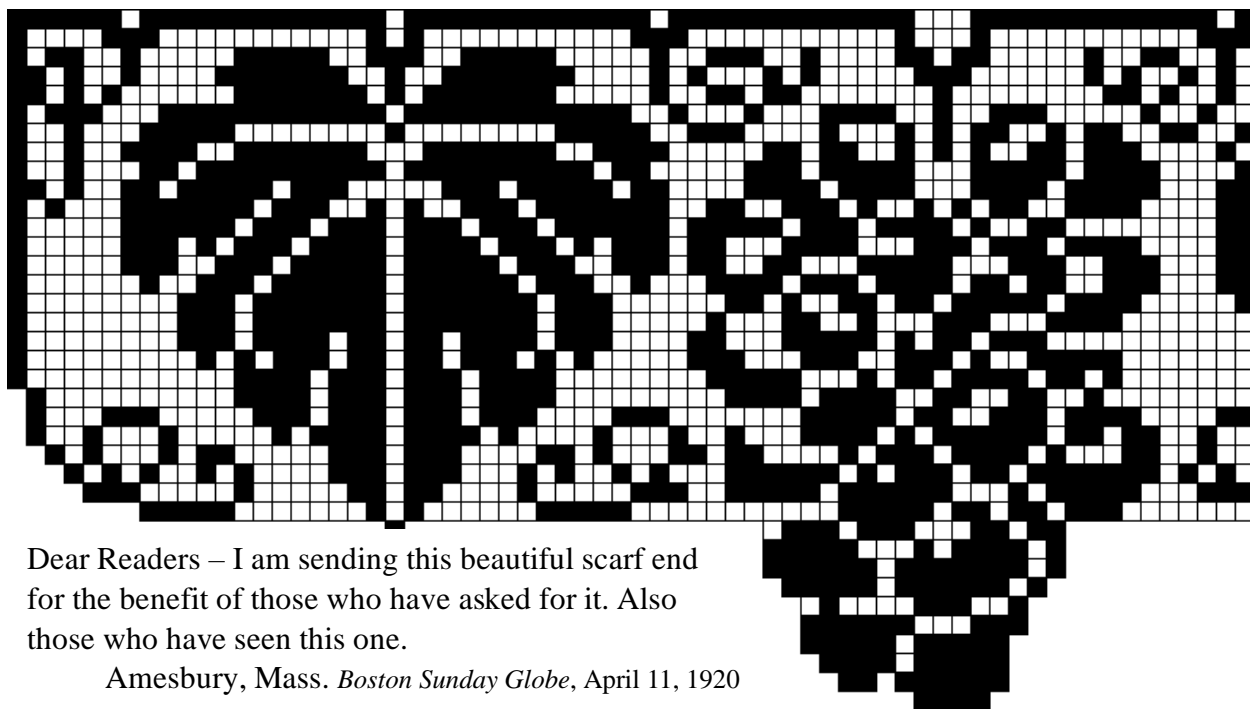
By the way, heavy damask seems to be replacing linen for such tea sets. It is so wide that in the end of the cost is about the same, but it is the present fashion and in itself is enough to recommend it.



Helen Baxter (columnist). *Philadelphia Inquirer*, November 16, 1919



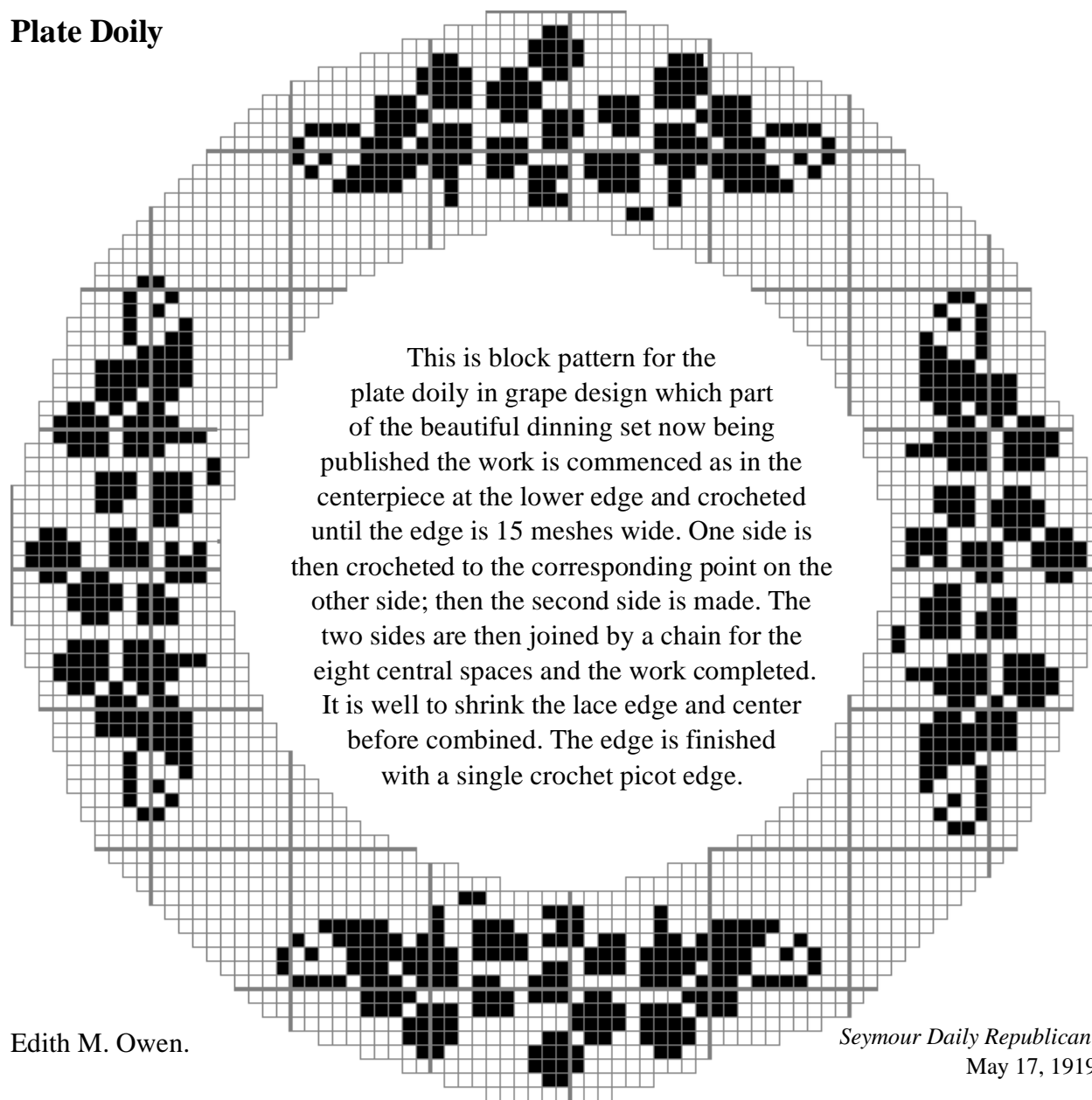
### Scarf End



Dear Readers – I am sending this beautiful scarf end  
for the benefit of those who have asked for it. Also  
those who have seen this one.

Amesbury, Mass. *Boston Sunday Globe*, April 11, 1920

## Plate Doily



Edith M. Owen.

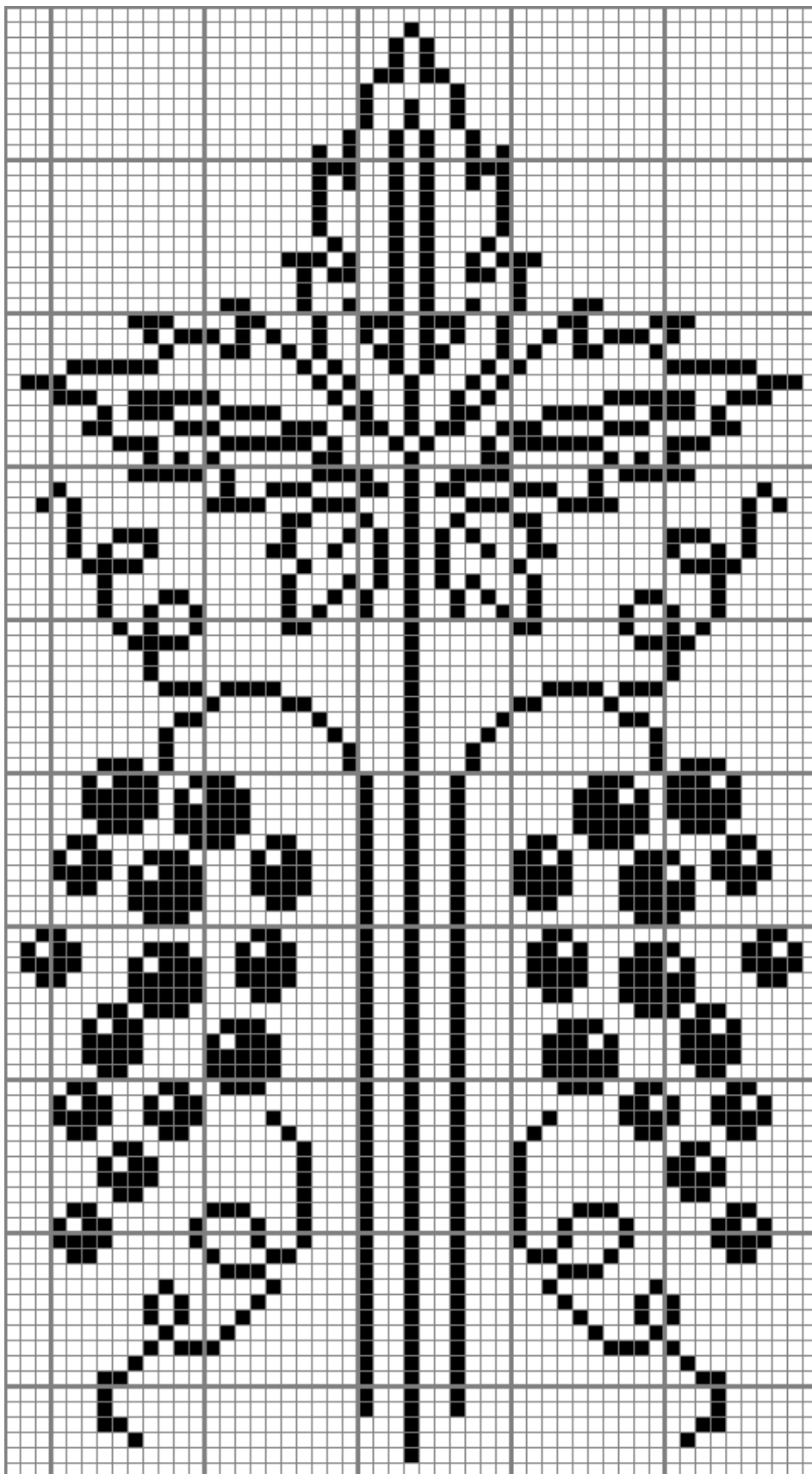
*Seymour Daily Republican,*  
May 17, 1919

### **Motifs and Border in the Cross-Stitch Embroidery [Grape Motif]**

These motifs would be suitable most anywhere, on curtains, towels, wearing apparel, and they can be enlarged at will by picking up a square of four threads instead of one. On huckaback toweling, there the threads are large, one thread would be sufficient. A row of the grape-motif would form a very handsome border for a curtain, the others would be more suitable for a fancy towel or on dresses.

When embroidering a dress baste a piece of scrim over the place which is to be worked and embroider the motif through both materials. When done, draw the threads of scrim out from underneath the stitches.

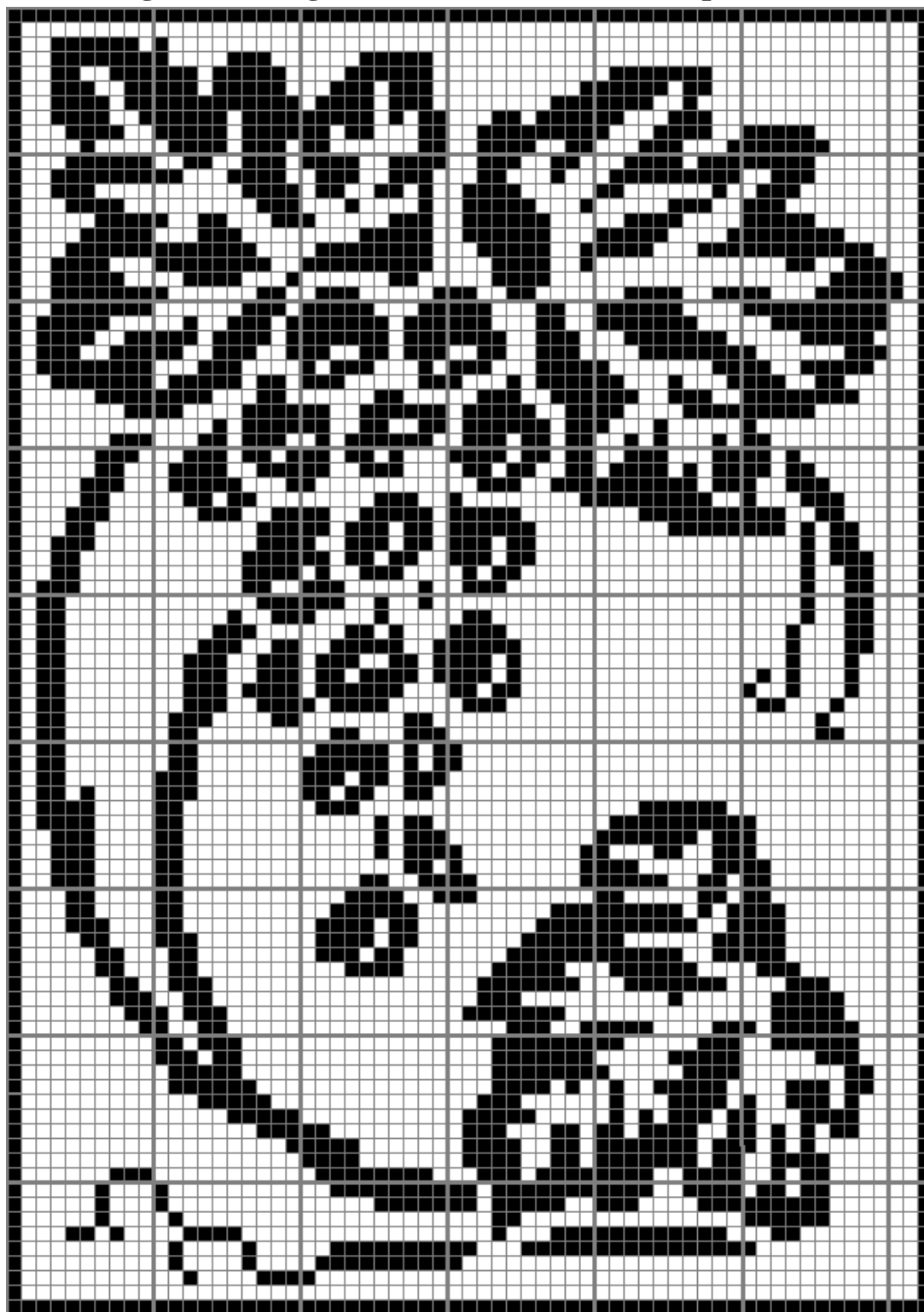
*E. S. Philadelphia  
Inquirer, May 22, 1913*



### Striking Panel Design for Household Linen [Grapes]

The panel may be used as an insert for curtains, the ends of a scarf, the center of a pillow, and repeated at intervals on the sides of a bedspread . . . Begin crocheting these panels at the bottom and work back and forth.

The grape design may be used as one-half of a very pretty rectangular pattern, suitable for the ends of a scarf for a piano. When used for this purpose the crochet should be worked up and down. Begin the



pattern at either the right or left side and complete with panel with the exception of the solid row of blocks (on the opposite side). Omit this and simply reverse the pattern.

[No designer identified] *Telegraph-Courier*, July 31, 1924

## Handsome Medallion

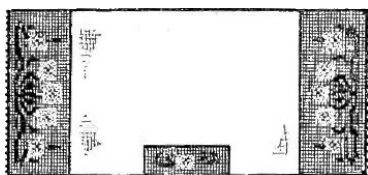
[E]asily crocheted and pretty when finished.

*Daily Record*, December 7, 1922

*Omaha Morning Bee*,

March 18, 1923

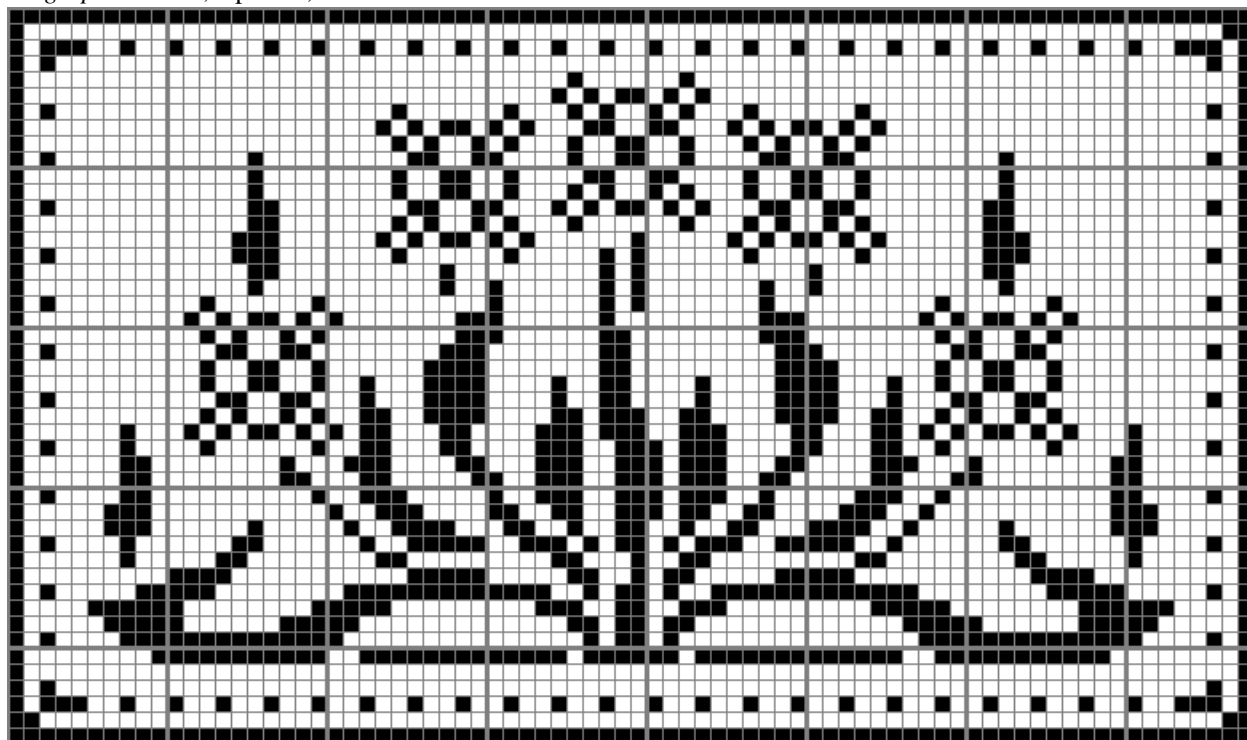
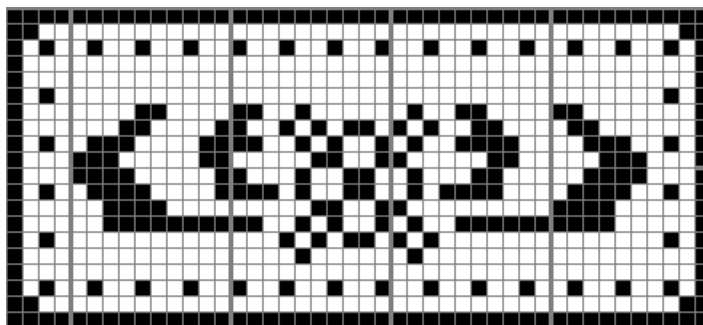
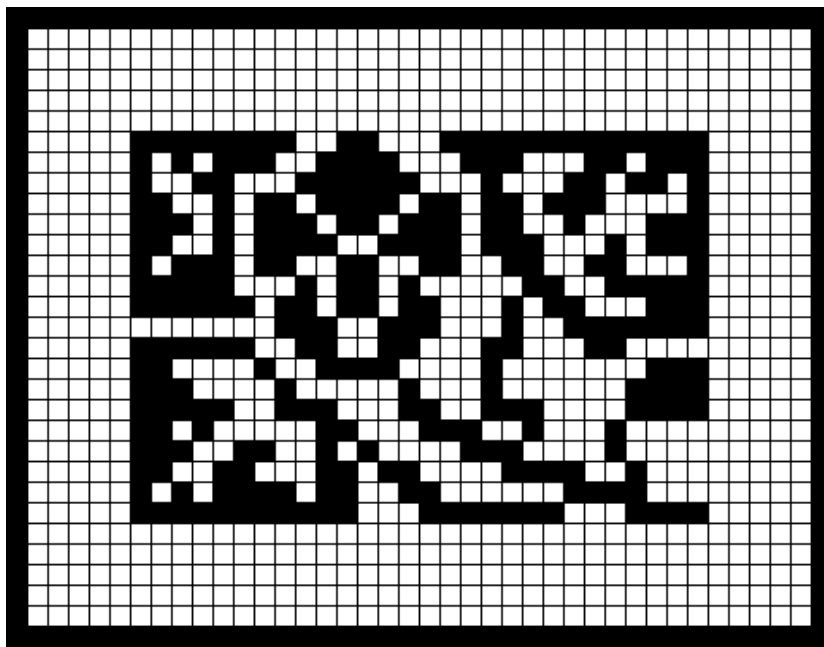
## Scarf



Nowadays when a bedroom is a thing of beauty as well as a place to sleep, much though must be given to choosing the dainty accessories. A scarf such as the pattern shows is suitable for a bureau or table; the pattern is 78 blocks wide and size of the finished piece will depend on the cotton used. The small crochet design may be used in the center of the front of the scarf, as shown in the sketch. Finish the edge with a row of picots.

*Portsmouth Herald*, September 25, 1923;

*Telegraph-Courier*, April 12, 1923



### Motif in Cross Stitch for Centerpieces or Cushion

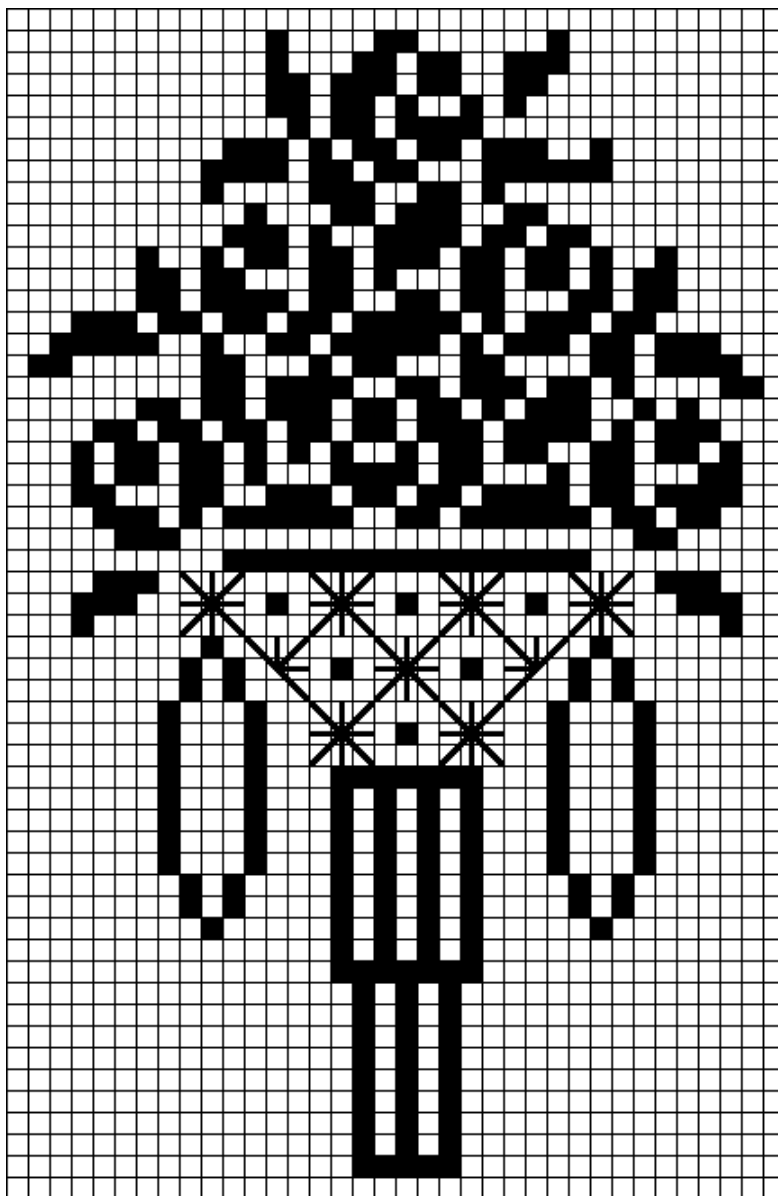
This cross-stitch motif can be used in various ways. It will be effective in centerpieces, cushions, towels, or bureau scarfs. All the stitches which giant in one direction should be done first and then crossed by those which slant in the opposite direction, working always from left to right. Use mercerized cotton Nos. 14 or 18 for this pattern.

Sarah Hale Hunter

*Evening Journal*, Dec 14, 1911

*Washington Herald*, Jan 2, 1912

*Wheeling Intelligencer*, Feb 17, 1912

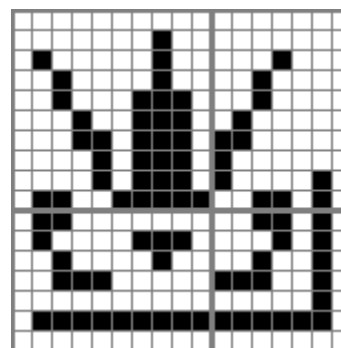


### Filet for Various Articles Egyptianesque – Lotus

[No text relevant to the pattern was included in the column]

Helen Baxter (columnist); JWM (illustrator)

*Philadelphia Inquirer*, July 1, 1923



## Insertions for Towels

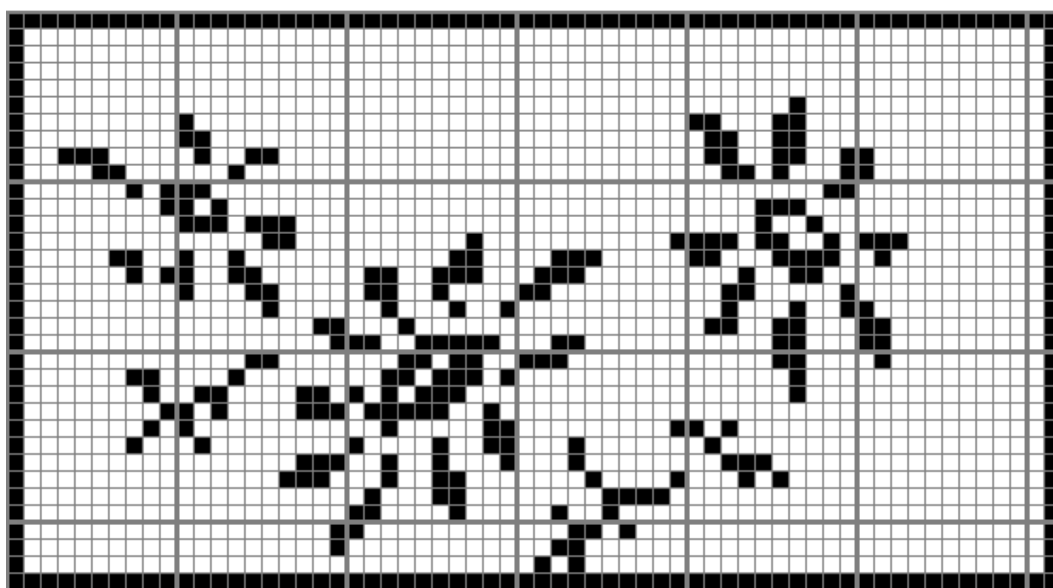
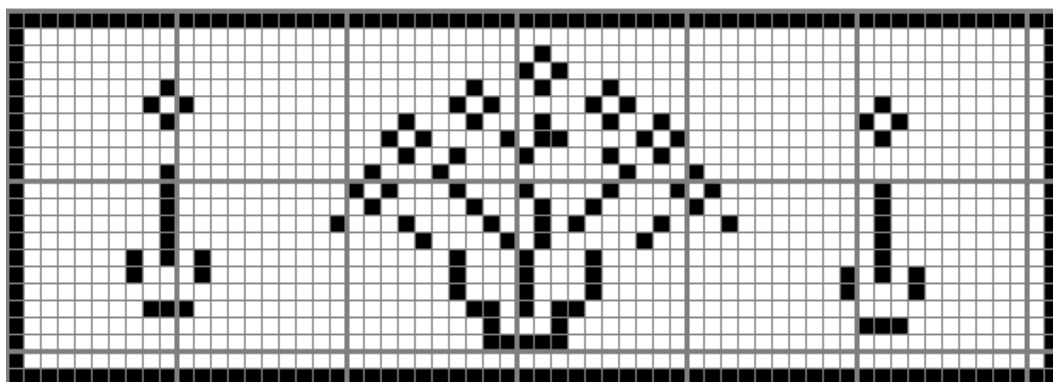
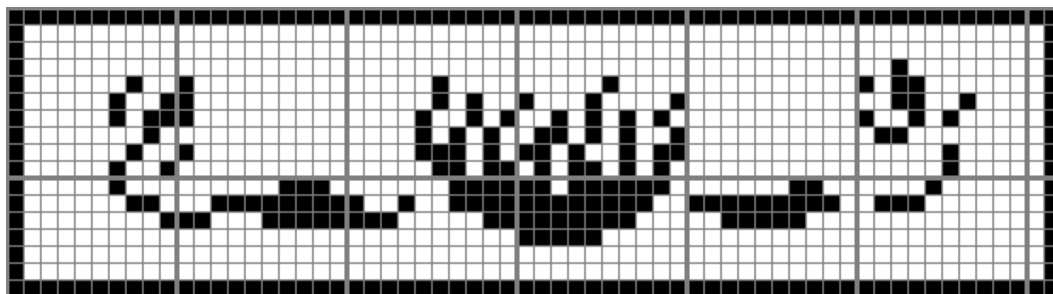
The nicest kind of needlework to fill in the time is

crocheting, and when a needlework hasn't anything in particular to crochet, she is as apt as not to make lace for towels.

Hence the constant demand for patterns, although these are different enough to be used for many other things than towels.

If you are looking forward to

next summer's wardrobe you might use anyone of the three designs and make lace for one of the fancy white voile dresses. They don't need much by way of decoration. A little round neck, with a row of the lace and a row at the bottom of the sleeves is just enough. If you are extremely ambitious you might crochet enough to go at the top of the deep hem. It is work that is much more interesting if for a dress than for a towel.



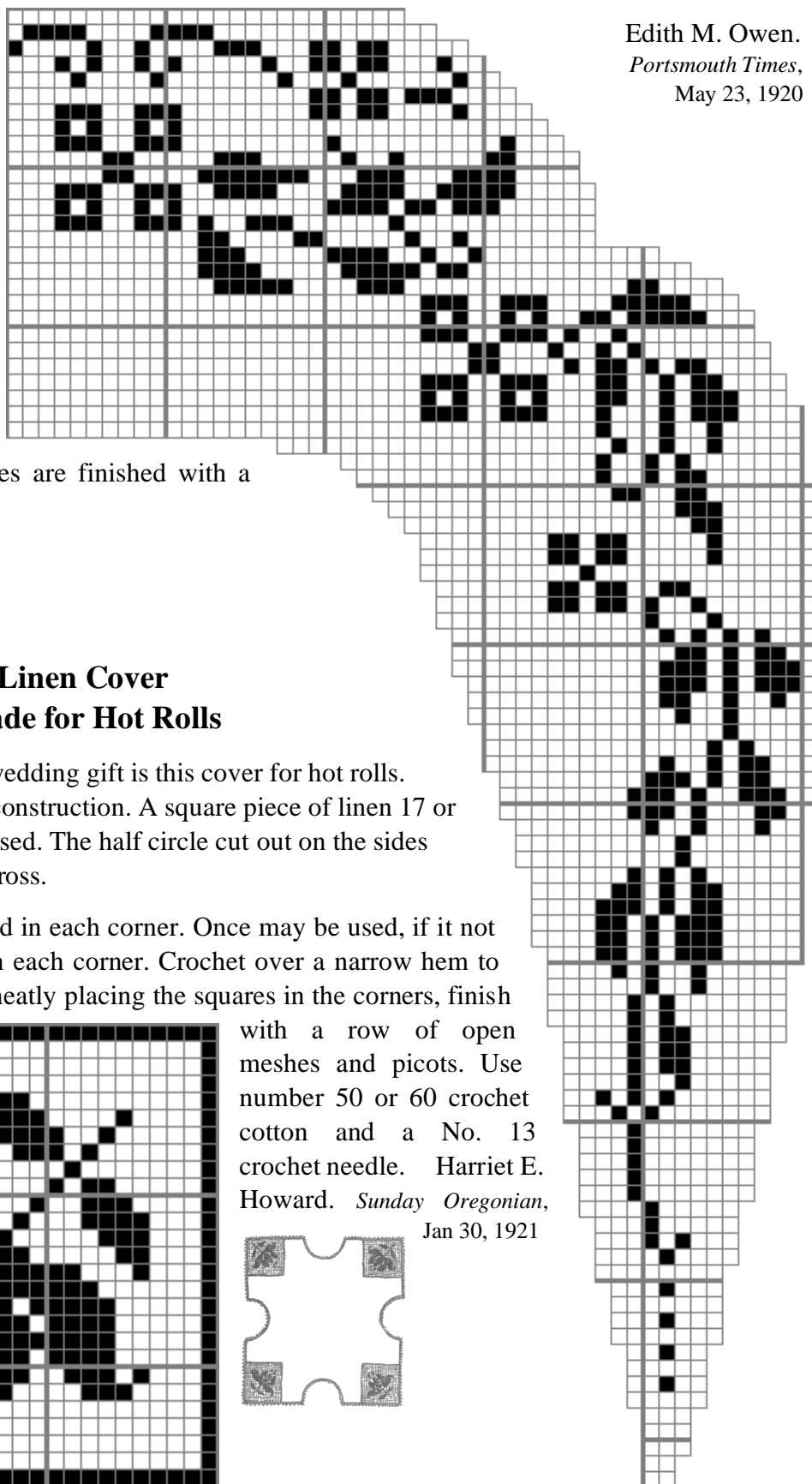
Helen Baxter (columnist); J. W. M. (illustrator), *Philadelphia Inquirer*, August 20, 1922

## Lace Collar

Among the pretty accessories the dainty filet lace collar is indispensable.

Crochet cotton No. 80 and needle No. 14 are used. The work is commenced at lower of back and crocheted to the neck and then to one side. The second side completes it. The edges are finished with a single crochet in picot.

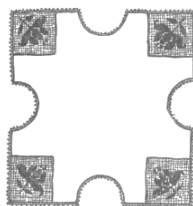
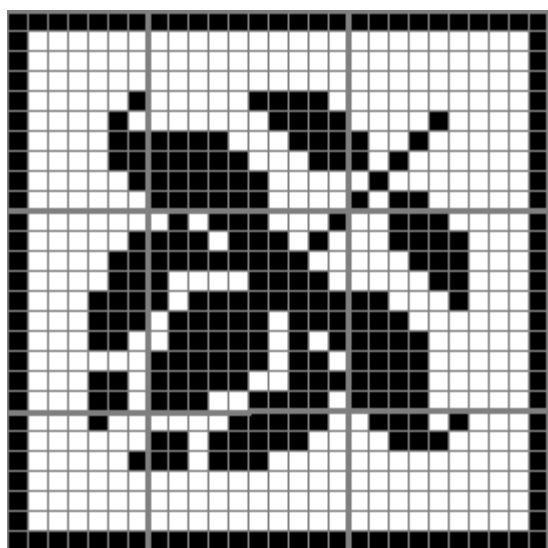
Edith M. Owen.  
*Portsmouth Times*,  
May 23, 1920



## Linen Cover Made for Hot Rolls

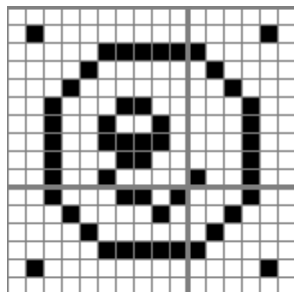
A popular and useful wedding gift is this cover for hot rolls. The sketch shows the construction. A square piece of linen 17 or 18 inches in size was used. The half circle cut out on the sides measures six inches across.

The filet square is fitted in each corner. Once may be used, if it not desired to place one in each corner. Crochet over a narrow hem to finish the edge. After neatly placing the squares in the corners, finish with a row of open meshes and picots. Use number 50 or 60 crochet cotton and a No. 13 crochet needle. Harriet E. Howard. *Sunday Oregonian*, Jan 30, 1921





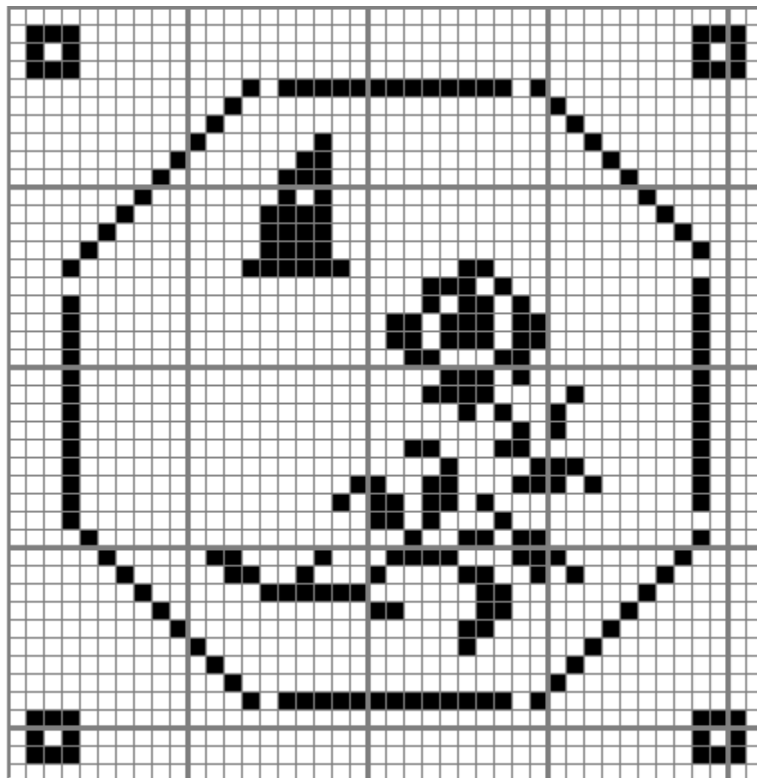
### Lace for the Luncheon Set



It being more and more the fashion to give the bride something in the line of linens, luncheon set are more ever in demand. The one published herewith give the somewhat newer idea of square inserts, instead of the unusual triangular pieces. These may be set in the centre of the covers and napkins or diagonally across one corner.

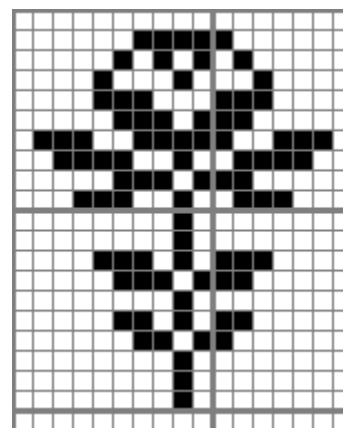
These inserts may be crocheted and then basted to the linen. Then they may be buttonholes in the hexagonal shape to follow the outline of the suggested design, and the remainder of the lace cut away. The newer sets are made of plain damask, instead of the customary linen. The larger square is for the luncheon cloth, the small for the tea napkin.

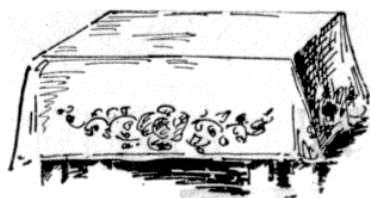
Helen Baxter. *Philadelphia Inquirer*, September 15, 1918



### Neat on Curtains

This filet insertion is especially effective when used on window curtains. [No designer identified]. *Philadelphia Inquirer*, June 9, 1918





### Luncheon Cloth

For work during the summer holidays there is none so pleasing as pretty designs in cross-stitch.

The luncheon cloth suggested in the illustration is of unbleached cotton cloth with the motif executed in delf blues and rich greens. [The grayed blocks indicate the center of the design.] The edges are buttonholed opening with the deepest blue. This design is suitable for other pieces too.

Edith M. Owen.

*Greensboro Daily News*, , July 13, 1919;

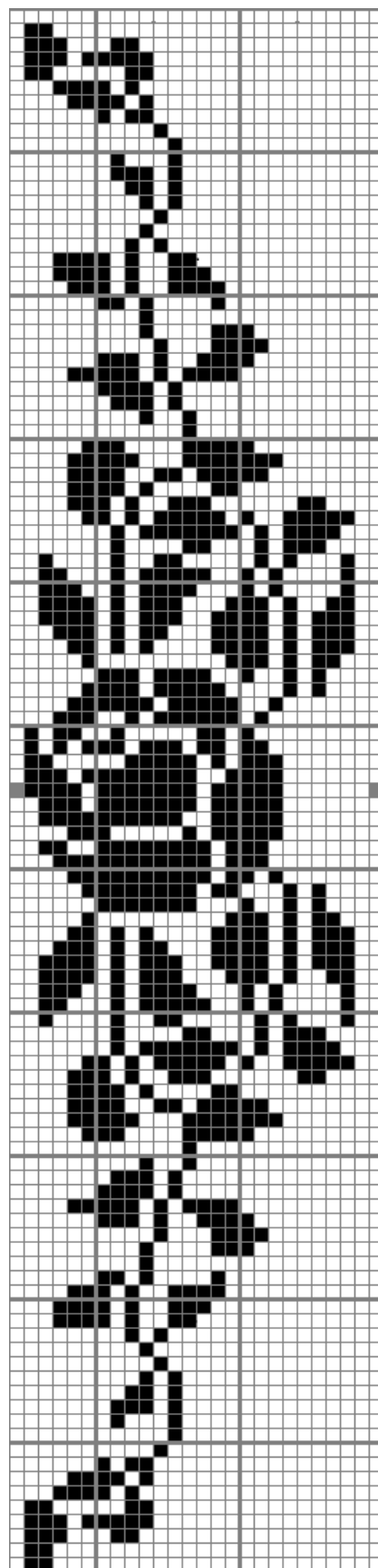
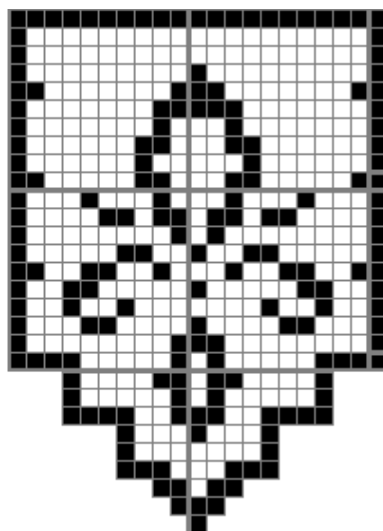
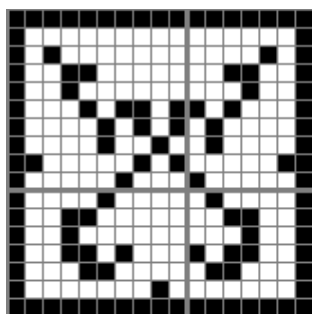
*Portsmouth Times*, July 13, 1919;

*Seymour Daily Republican*, July 31, 1919

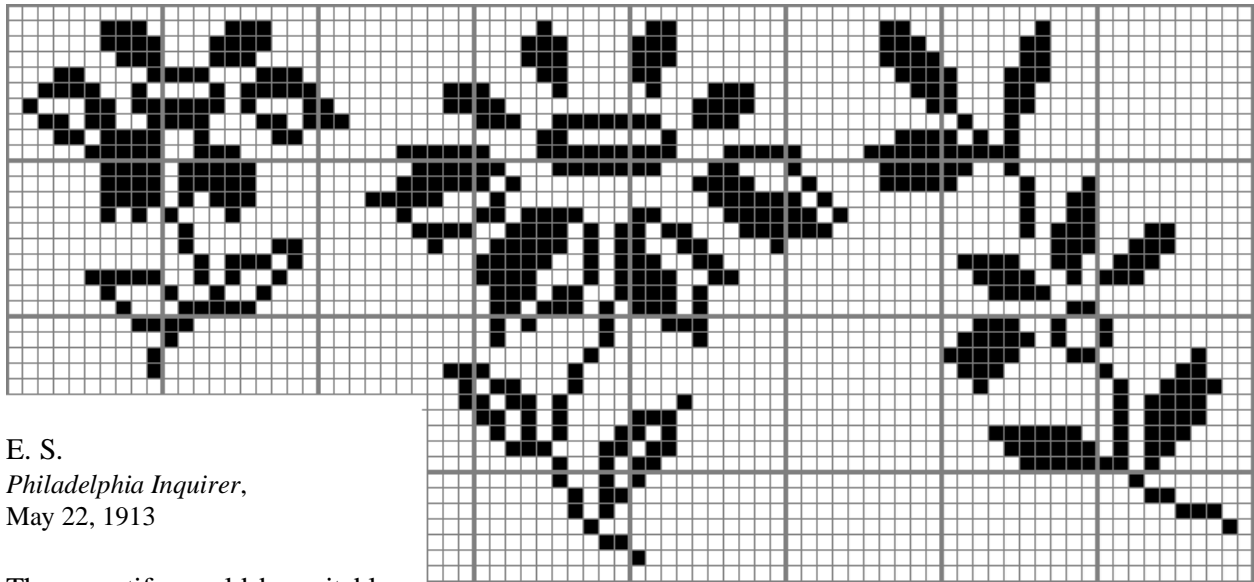
### Motifs for Tab Collars

You much still have a round neck to your dress, with the narrow collar around it. But the collar must not be ruffle as of yore, but of square medallions sewed to a tape. The new idea is to crochet them yourself and they are very pretty. Pointed sections are most popular, but the square ones are used, too. If you wish, the two might be alternated. Use about seventy thread and sew the sections about half an inch apart on the tape. They will separate more when they are sewed to the round neckline.

Helen Baxter (columnist). *Philadelphia Inquirer*, March 28, 1920



### Motifs and Border in the Cross-Stich Embroidery [Small Motifs]



E. S.  
*Philadelphia Inquirer*,  
 May 22, 1913

These motifs would be suitable most anywhere, on curtains, towels, wearing apparel, and they can be enlarged at will by picking up a square of four threads instead of one. On huckaback toweling, where the threads are large, one thread would be sufficient. A row of the grape-motif would form a very handsome border for a curtain, the others would be more suitable for a fancy towel or on dresses.

When embroidering a dress baste a piece of scrim over the place which is to be worked and embroider the motif through both materials. When done, draw the threads of scrim out from underneath the stitches.

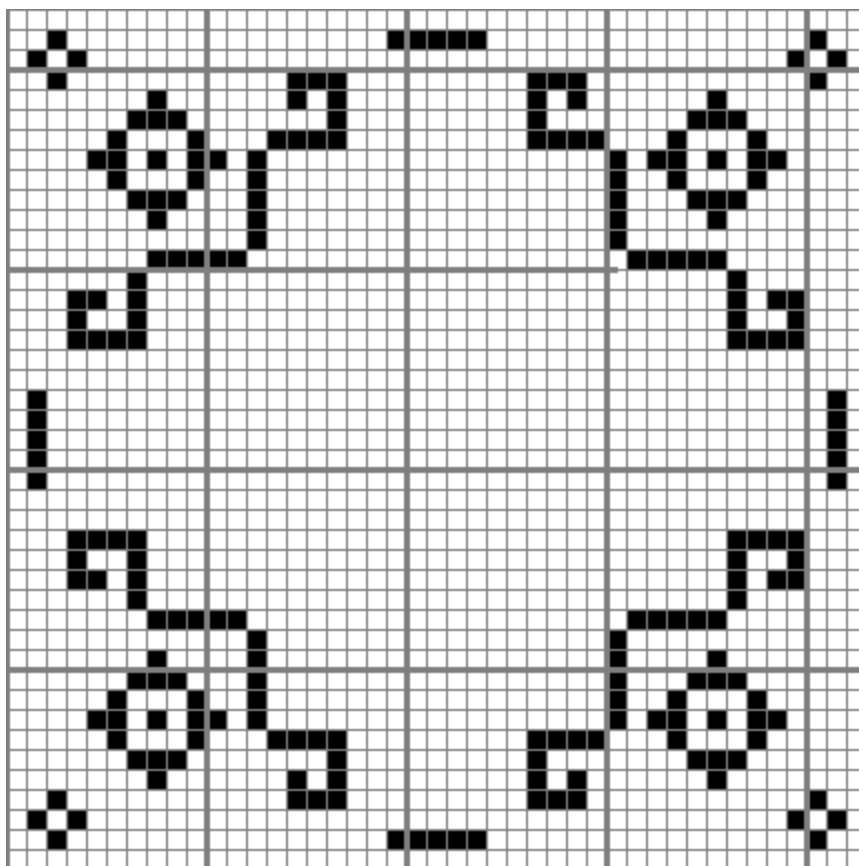
## The Newest Coach Cover

[During the current World War I] of course, we all feel that we should put all our energy and spare time in the direction of knitting for soldiers and sailors; and yet, at the same time, there are personal articles that must be made. And so while we are at it we might as well make the other things as pretty and attractive possible in order to supply the needed joy, through beauty.

War or no war, babies are always on view before friend and stranger alike, and often even when the baby is not visible, the coach cover is, so the prettier that is the better. The designs given on today's page form, when combined, a most unusual cover. The embroidery "brings out" the filet, and vice versa. The one beautifies the other.

The squares are to be alternated, like the different colors in a patchwork quilt – first a lace one, then an embroidered one. The filet work should be done in white, about fifty thread with a ten or twelve needle. The embroidery is worked on linen, like that for linen sheeting, in pale colors. The squares are even inches when finished. The cover may be made entirely of squares, or the top may be a straight piece of linen, monogrammed.

The edges of the cover may be finished with the filet edge, for which the pattern is given, or bordered with heavy satin ribbon. The cover is line with washable silk in pale pink or blue – and certainly no one could desire a more beautiful article for the baby's layette.



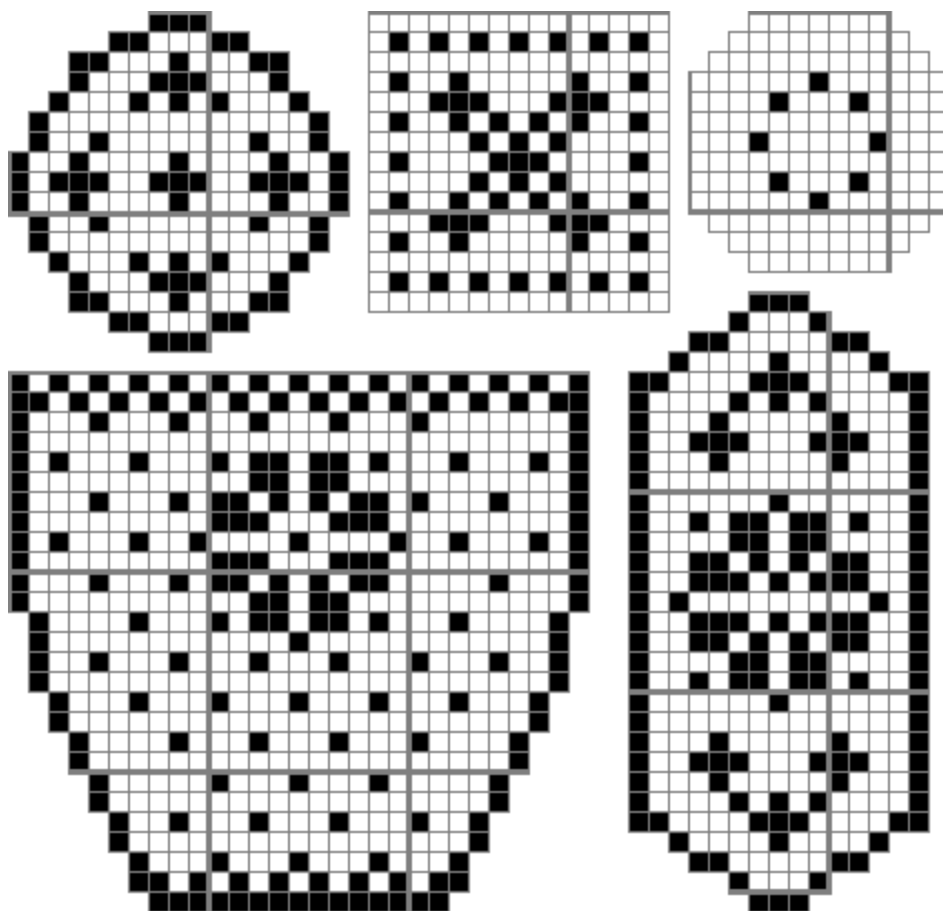
Helen Baxter (columnist); Jeanette H. Wetherald (illustrator). *Philadelphia Inquirer*, April 7, 1918

### No Prettier Trimming than Crochet Filet

Any number of cotton from fifty to 100 will make good dress trimming filet. To follow the designs shown measure your brand of cotton in different numbers until you find one that crochets eight meshes to an inch. Anything heavier will make the designs larger.

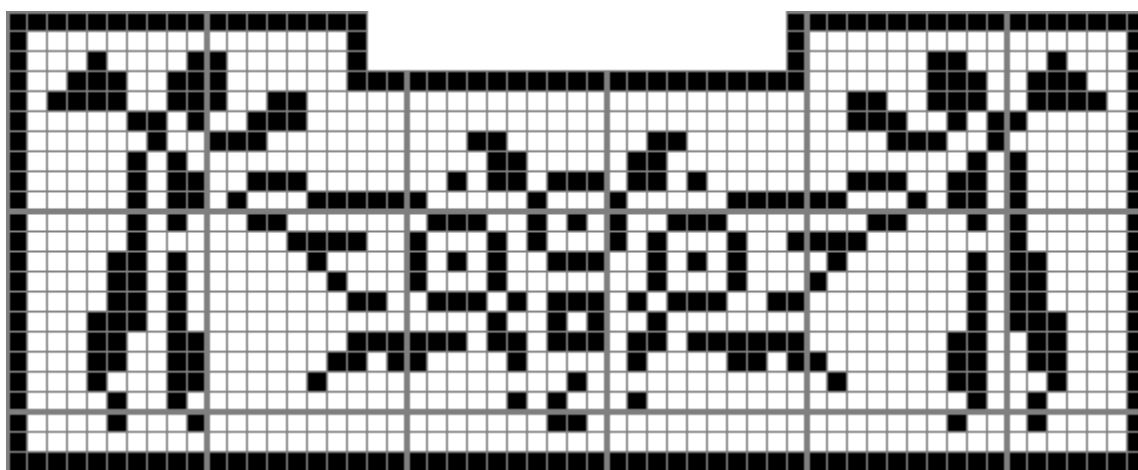
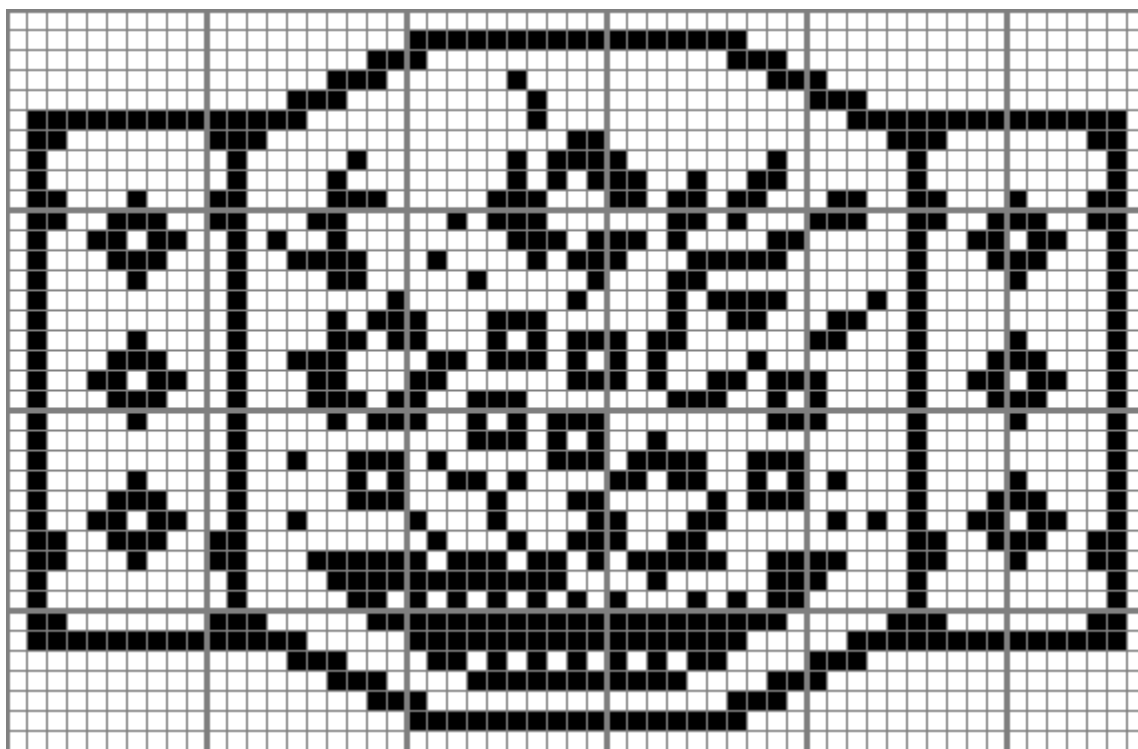
The two coverings for buttons are shown which will be welcomed by the woman who like these little hand touches for blouse or frock. One shows a center motif which will be just enough for a dainty trimming, while the other is slightly heavier where a more decided pattern is desired. A half dozen buttons covered with the latter design would be sufficient trimming for a handkerchief linen blouse in white or a delicate color.

The tiny square motif will come in handy for collar corners, for a handkerchief, or for a tab (when place on the diagonal) which to run a tie or sash. The longer tab at the top is pretty for a tie tab, or belt tab so necessary on the chemise frocks.



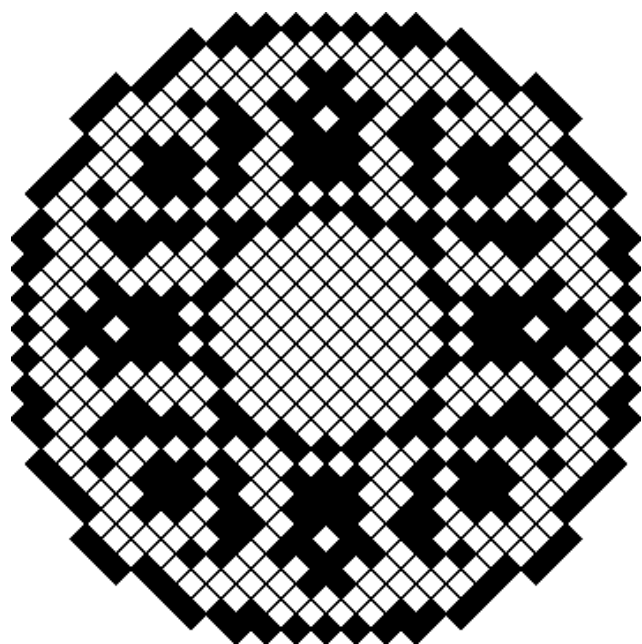
Adelaide Byrd. *Glenboro Gazette*, September 6, 1917

### One Prettier than the Other



That's what we could truthfully say of these unusually attractive filet crochet medallions. The upper one may be used with or without the extra side pieces. Of course, you know that a filet design may always be adapted to cross stitch, and these patterns would be particularly pleasing in pale colors.

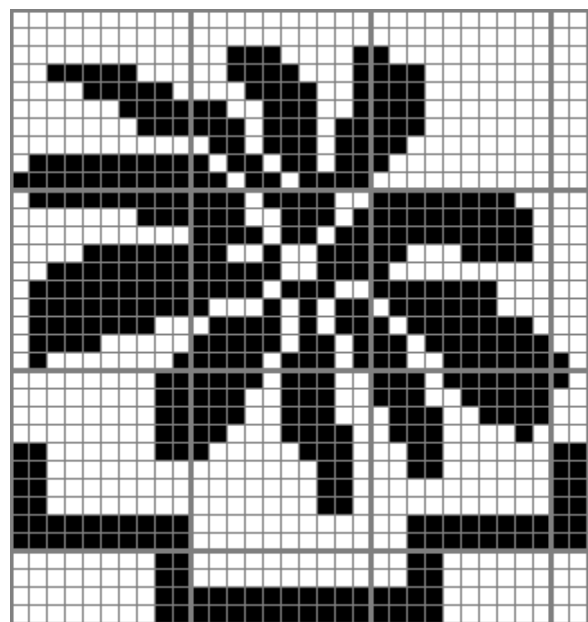
[Designer not identified]. *Burlington Gazette*, January 21, 1926; *New Castle News*, April 7, 1925

**Motif of Filet**

*East Oregonian E.O.*, August 14, 1920

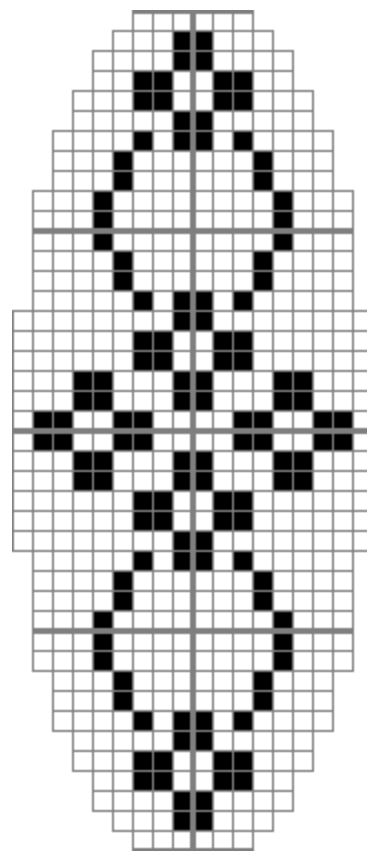
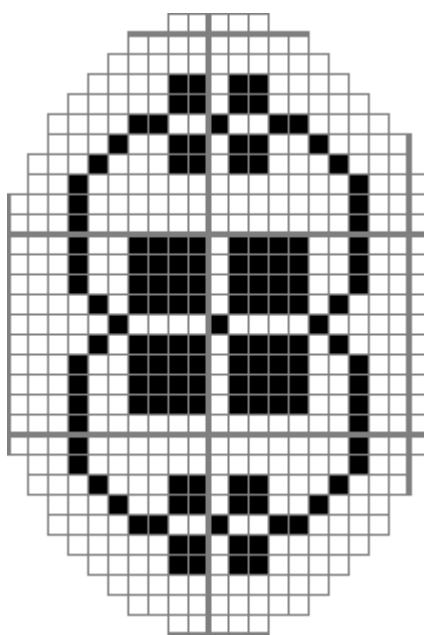
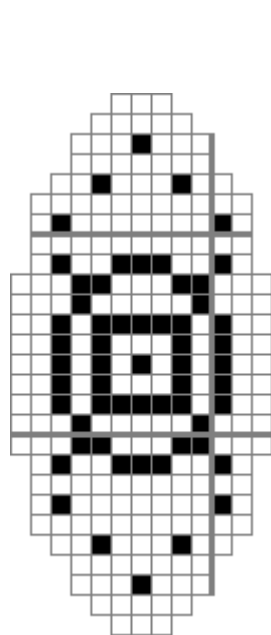
**Poinsettea  
Lace**

For Phyllis  
Dee. Use No.  
60 thread.  
Yellow Roses.  
*Boston Sunday  
Globe*, April 11,  
1920

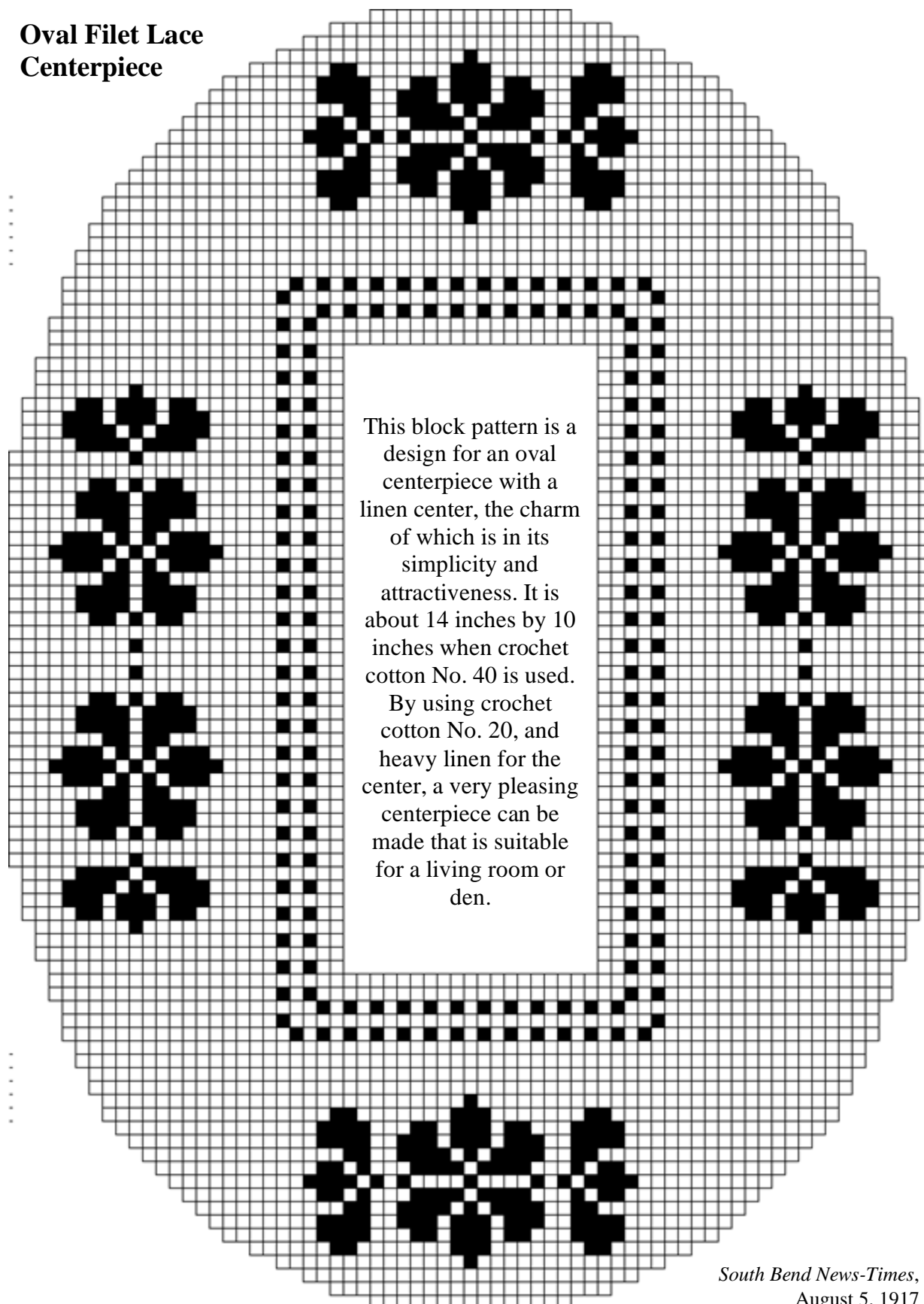
**Oval Inserts**

Oval inserts of filet lace are always something to many things. These are easy dainty patterns and of convenient sizes varying according to the size thread used. Edith M. Owen.

*Portsmouth Times*, July 25, 1920



## Oval Filet Lace Centerpiece



*South Bend News-Times,*  
August 5, 1917



## Oval Inserts

Oval inserts of filet lace are always something to many things. These are easy dainty patterns and of convenient sizes varying according to the size thread used. Edith M. Owen.

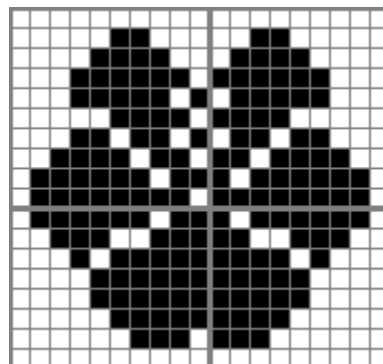
*Portsmouth Times*, July 25, 1920

## Pansy in Filet

Dear Readers – Someone asked for a filet crochet pattern of a pansy, and as I have seen no answer I have made a sample of a pattern I have and am sending it in. The design is so plain that I believe it unnecessary to write out the full directions

This is made in No. 10 thread, but if fine thread, No. 50 or 60, is used it will make a beautiful yoke. One could also use it as a medallion or could make a dining-room set by using it for insertion. A pretty bedroom set or especially a guest towel would be pretty if made of fine thread. Hope this will be satisfactory.

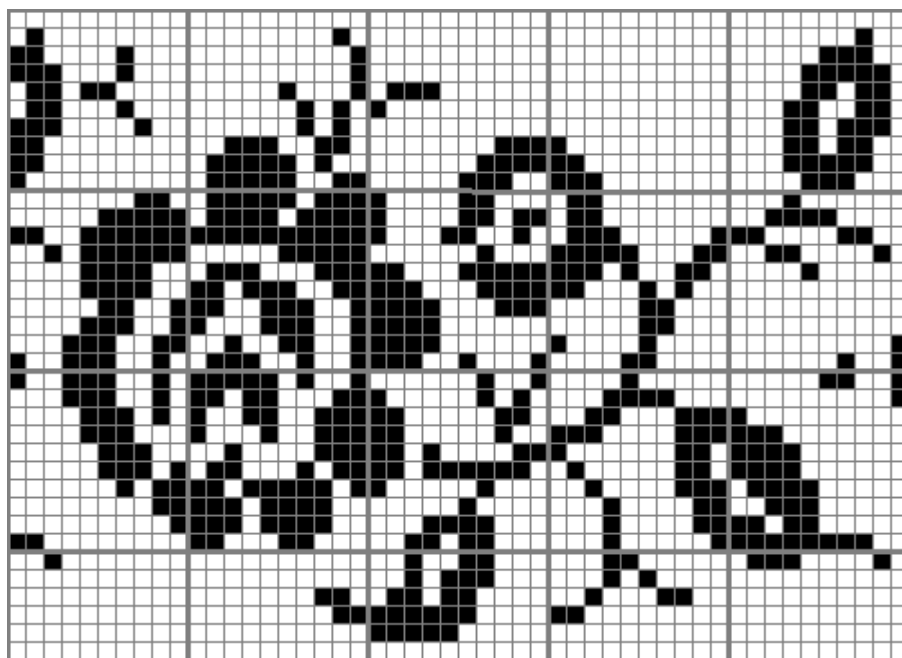
Ell Jay Dee. *Boston Sunday Globe*, May 15, 1921



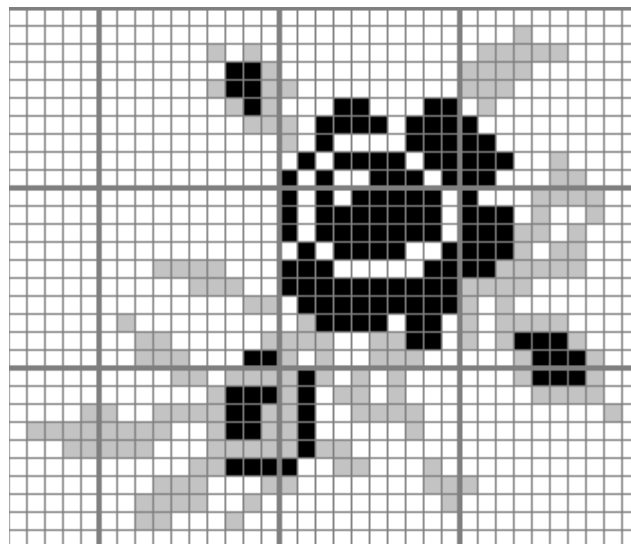
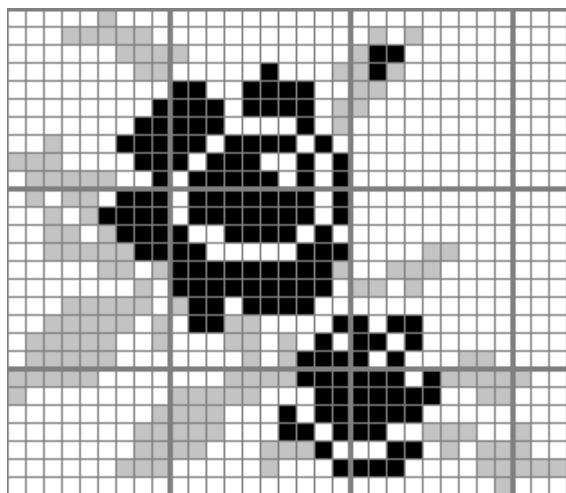
## [Rose Pattern]

The rose pattern given is a copy of a popular piece of real lace. As the rose is too big to be cornered, ... leaves and small bud [can be] used for the corner. The design should be placed, of course, so that it seems continuous with the larger rose of the straight lace.

Helen Baxter  
(columnist).  
*Philadelphia Inquirer*,  
March 6, 1921



## Pleasing Design for Bedroom Sets

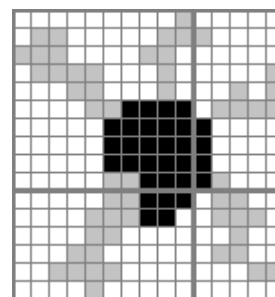


Today the designs printed on the page are those which the clever needle-woman can put to many

uses. They are meant primarily for pin-cushions and dainty slumber pillows and bureau scarfs. . . . [T]he rose design in pin, of various shades, for the pink room. The cross stitching in this design should be worked over vans as this makes the design much clearer while embroidering.

Space [can be] left for the monogram in the different pieces as any gift is the more valuable because of this little personal touch.

Helen Baxter (columnist). *Philadelphia Inquirer*, November 29, 1914

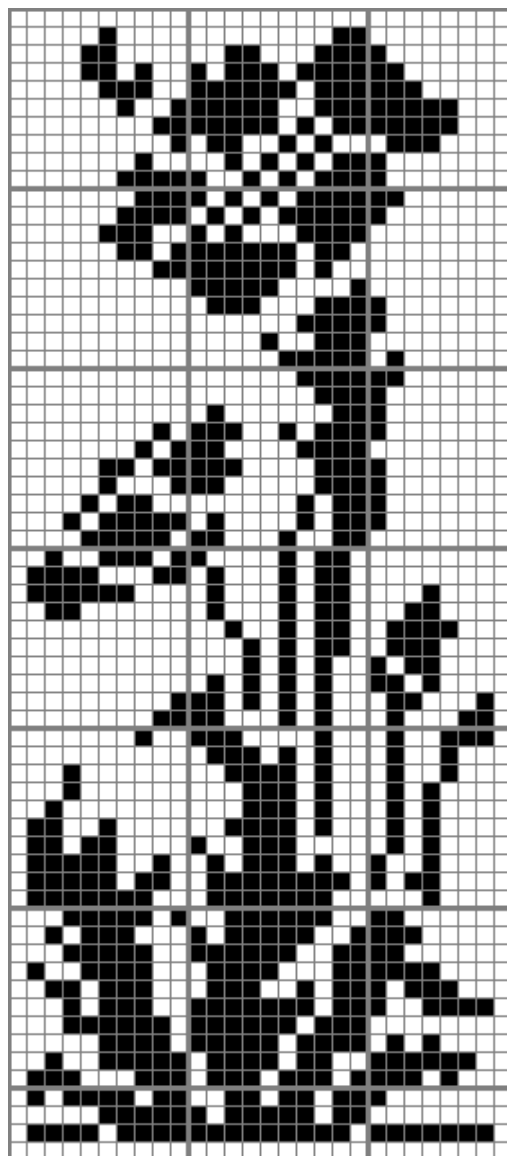


## Poppy in Filet

[No designer identified]

*Perth Amboy Evening News*, September 23, 1921;

*Pueblo Chieftain*, September 11, 1921



## Pretty Filet Insertion

[No relevant text].

A Happy Stepmother

*Boston Sunday Globe*, March 19, 1916

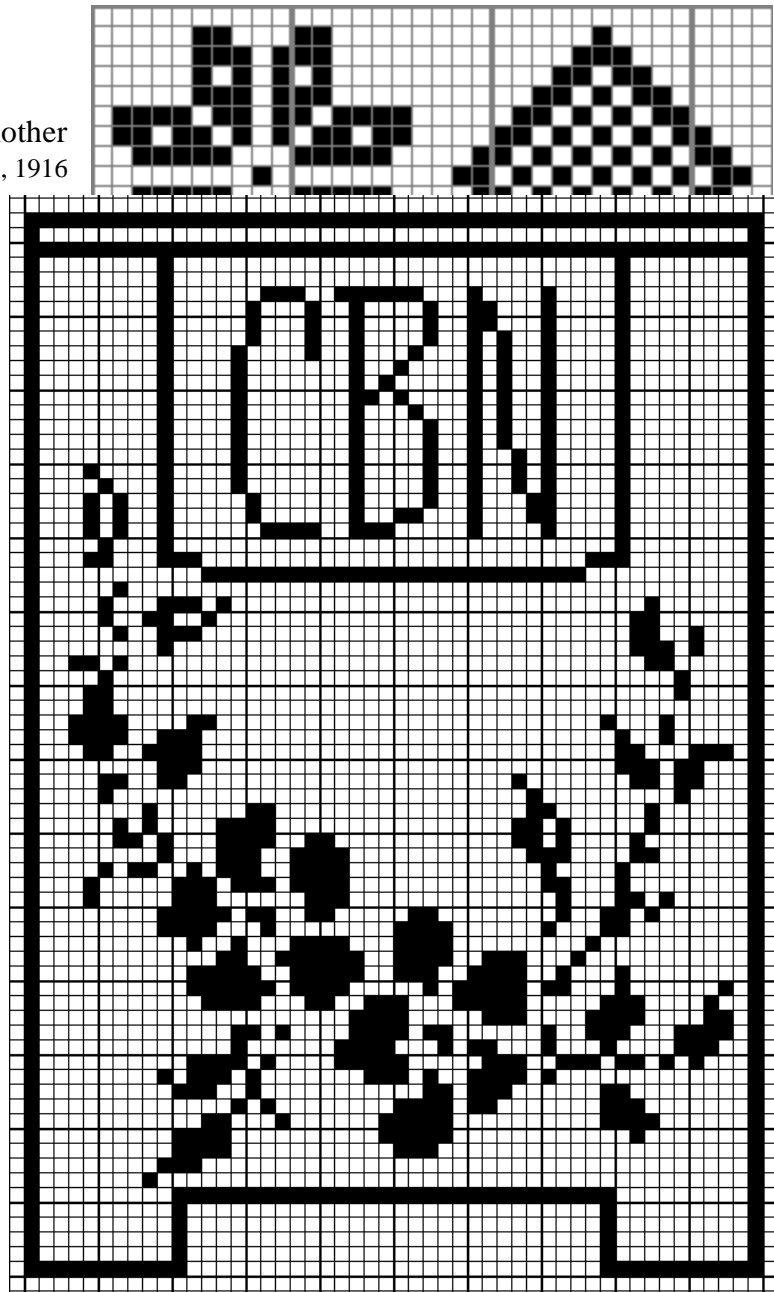
### Projects: Summer Bag

Most persons seem to think just because a thing is home-made it does not cost anything. This is particularly true if it is crocheted, and yet the cost of the thread and for the linen, if a luncheon set is being made, is alarming. But the price of handbags being almost prohibitive, it is cheaper, even so, to crochet one to carry with light dresses. For a heavy-looking bag of velvet or even silk, if it be dark, frequently spoils and otherwise attractive costume. So a white bag must be on hand. An unusually attractive pattern is given on today's page, to be crocheted with seventy or finer thread.

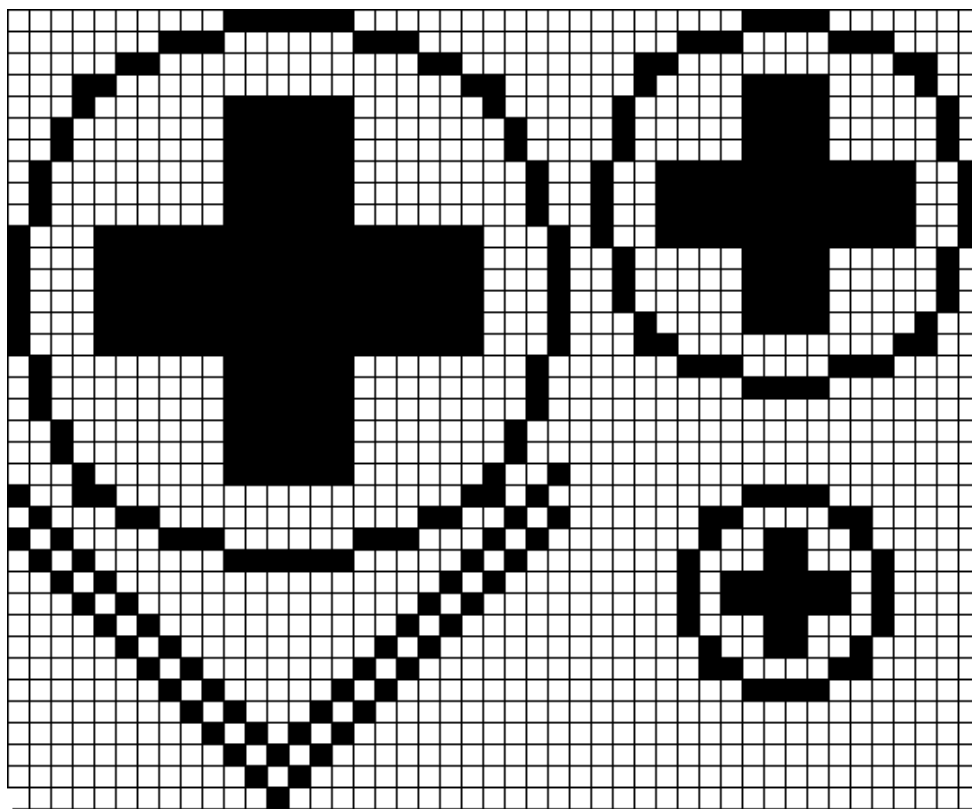
Begin at the top of the pattern, inserting your initials or leaving out the monogram if you prefer. In this way the entire bag may be made in one long strip and then merely whipped together at the side. The reverse side of the bag may be plain, but it is not much harder to repeat the pattern than to make the plain mesh, and it certainly worthwhile, for the decorated side will never stay front, as you wish.

The filet may be left unlined and a beading crochet around the top through which the crocheted cord is run with which to draw the bag together. The prettier idea is to take ribbon, the width of the lace and about four inches longer and tack the lace to this. Make a casting at the top of the ribbon and run your drawstring through that. Or crochet lengths of single crochet from the tops of the bag and draw them together through a crocheted ring. Any way the bag is finished it will be greatly admired and worthy of admiration.

Helen Baxter. *Philadelphia Inquirer*, August 15, 1920



## Red Cross Luncheon Set



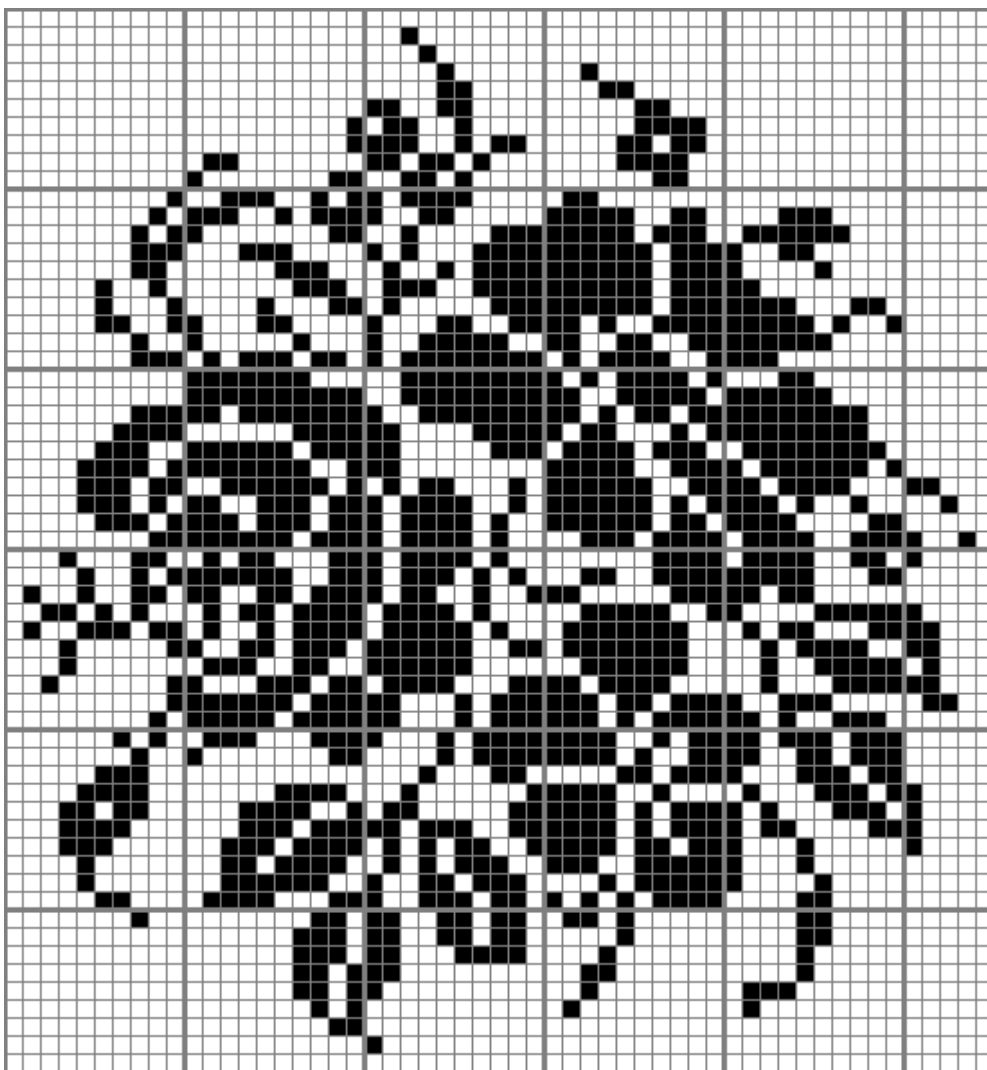
The Red Cross luncheon set is extremely simple in design and because of this is quickly embroidered in cross stitch as indicated. The large cross is for the luncheon cloth, the medium cross for square plate cloths or serving and scarf linen, and the smallest cross for the napkins. The border indicated can be used on all three sizes or omitted on the smallest one. The cross is embroidered in red mercerized cotton No. 18, and the circle and border in olive drab. Oyster white linen is used. This makes an appropriate set for the Red Cross luncheons which are now in vogue.

*South Bend News-Times, August 12, 1917*

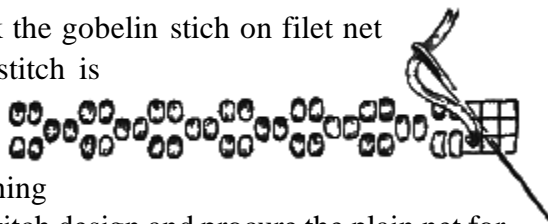
### Rose Design in Gobelin Tapestry Stitch

Any design that may be worked in common cross-stitch may also be carried out in the gobelin stitch. Either the slating or the one shown here illustrated, which covers the canvas in parallel rows.

Working the gobelin stitch on canvas, silk or wool is to be employed and tree stitches are generally required to fill one spare.



The newest, and I believe the prettiest, way is to work the gobelin stitch on filet net with soft silk tape. Silk tape being used, only one stitch is required to the square, the stitch being taken over two threads at a time. Usually the design to be worked is woven into filet net, but those who wish something different might avail themselves of any favored cross-stitch design and procure the plain net for the purpose.

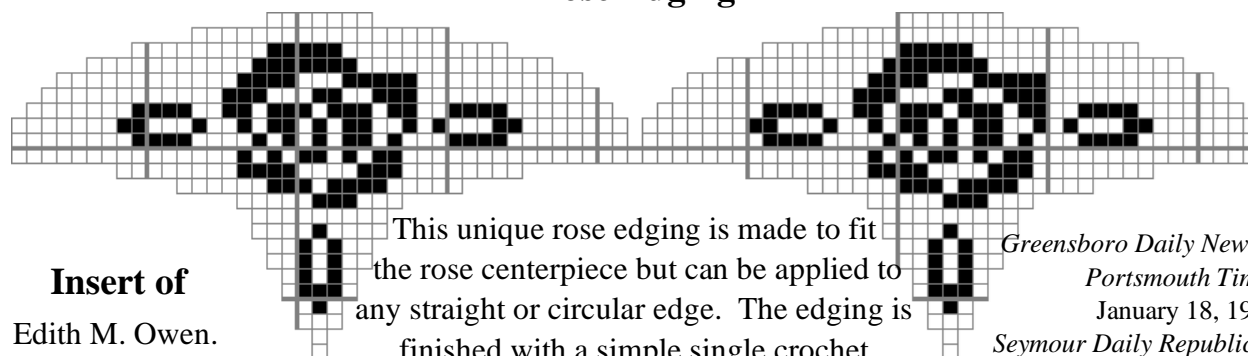


These ribbons or table come in various colors, but the plain one-color scheme is by far the prettier, and blue, nicely contrasting to the cream-colored filet, is generally chosen.

Any variety of article may be made of this handsomely decorated filet net, opera bags, bureau scarfs, pincushions, etc. this work seems to be the rate at present, and was at it zenith in the Empire period.

H.S. (illustrator). *Philadelphia-Inquirer*, August 14, 1913

## Rose Edging

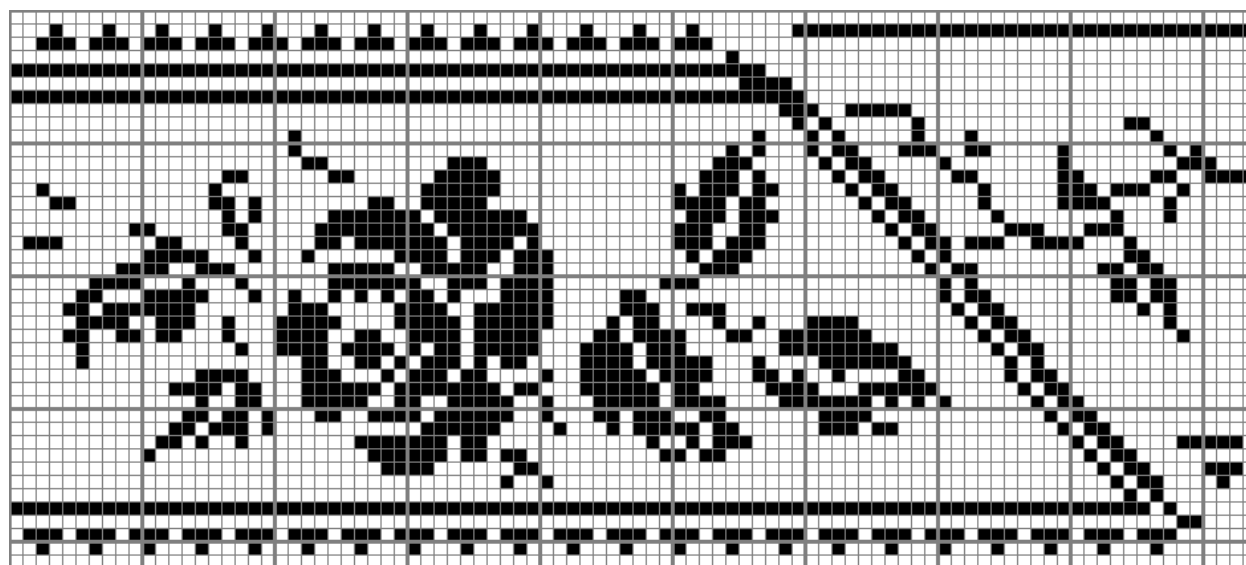


**Insert of**  
Edith M. Owen.

This unique rose edging is made to fit the rose centerpiece but can be applied to any straight or circular edge. The edging is finished with a simple single crochet

*Greensboro Daily News & Portsmouth Times,*  
January 18, 1920;  
*Seymour Daily Republican,*  
April 1, 1920

## Filet Crochet



[A] breakfast set is of blue linen with while outline stitches and panels of which filet crochet. If you have a pale green painted table and green and white breakfast china – charming in a sunny palm-embowered corner – use a runner and doilies of pale green linen with inserts of filet crochet.

Helen Baxter (columnist). *Philadelphia Inquirer*, January 11, 1920

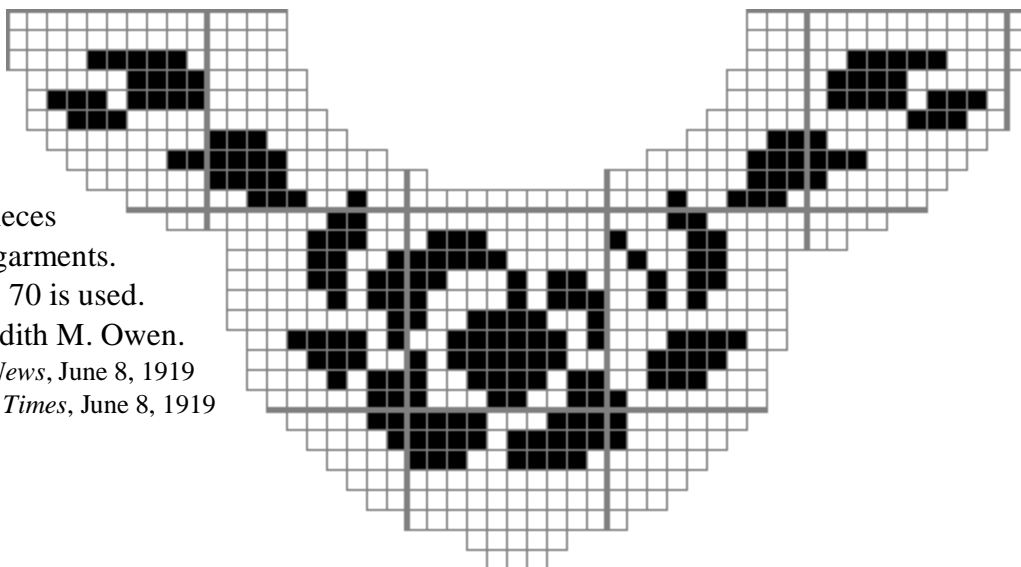
## Rose Insert

This block design is a small rose insert adapted to fine pieces of lingerie undergarments. rochet cotton No. 70 is used.

Edith M. Owen.

*Greensboro Daily News*, June 8, 1919

*Portsmouth Times*, June 8, 1919

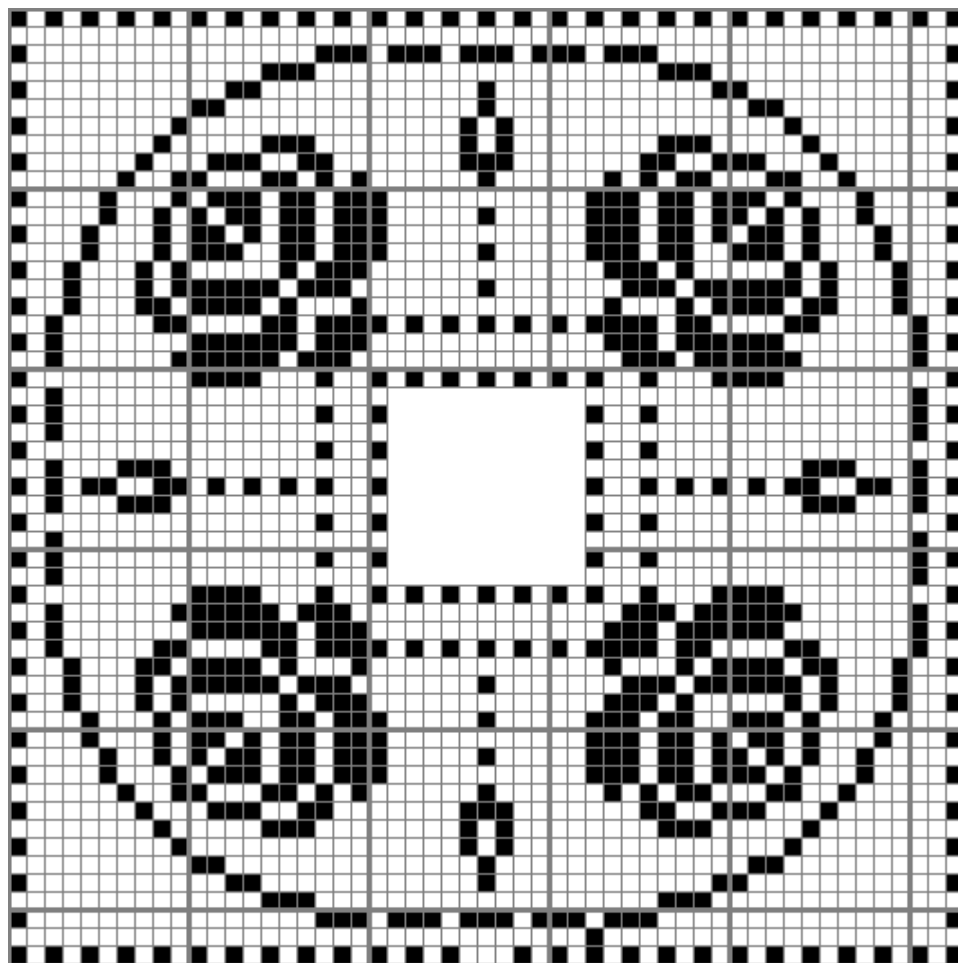


## Rose Pincushion Top

This filet lace design is for a pincushion top, having a small inserted square of linen, through it may be entirely of lace if desired. It is a charming and dainty conventional for, of the ever popular rose. It is intended for a round pincushion, the projecting being finished with tiny tassel or balls. Mercerized crochet cotton No. 70 is used and needle No. 12.

Edith M. Owen

*South Bend News-Times*, Dec. 2, 1917

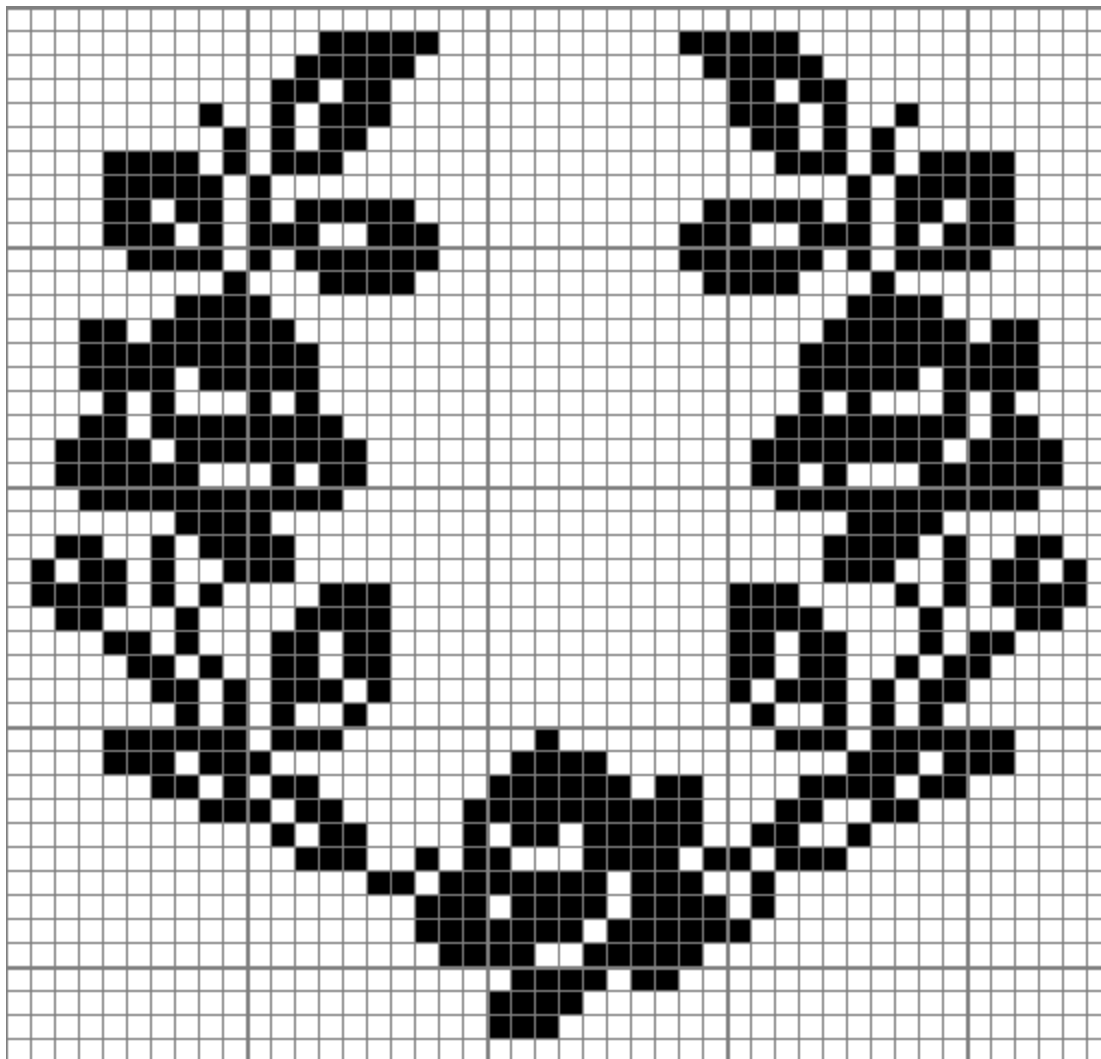




### Rose Wreath in the Cross-Stitch Embroidery,

The cross-stitch design, her given, published at the request of subscriber, would be very suitable for a hand-bag. An initial or monogram, done in cross-stitch in the centre of wreath would be very charming.

[No designer identified]. *Philadelphia Inquirer*, October 5, 1911



### Roses in Filet for Scarf or Door Panel



[No designer identified].  
*Fort Madison Weekly Democrat*,  
March 7, 1924

### Rose Design for Sash Curtains

All crochet workers will be glad to learn this practical design.

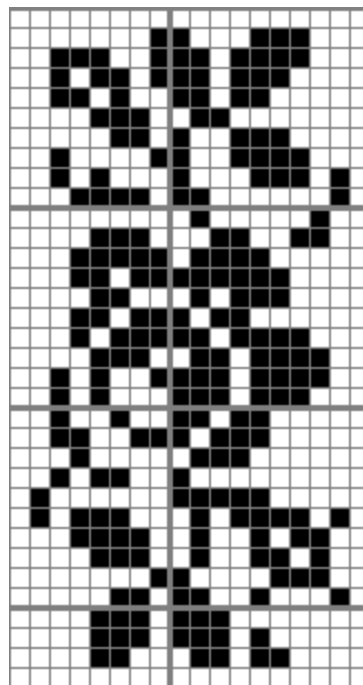
Winifred Worth.

*Joplin News Herald*, August 20, 1916;

*Luxemburger Gazette*, December 23, 1915 & June 8, 1916;

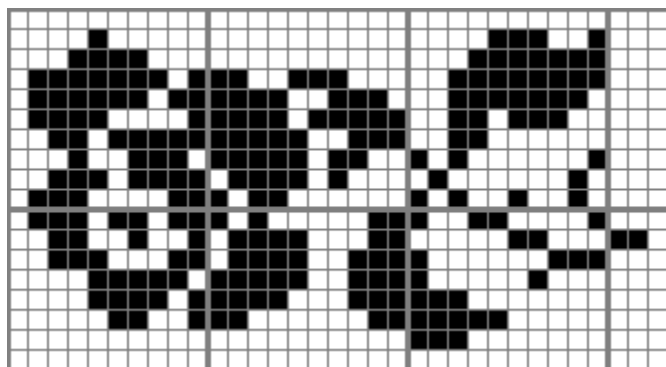
*Richmond Palladium and Sun Telegram*; June 1, 1916;

*Seymour Daily Republican*, May 18, 1916



### Rose Insertion. Sent in by Marine's Wife.

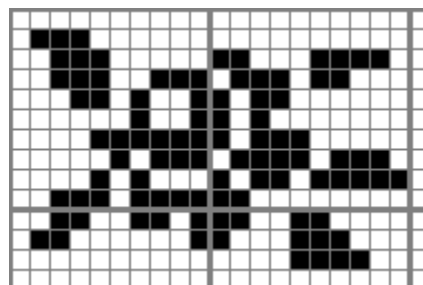
*Boston Globe*, July 11, 1920



### Rose Motif in Filet

Rose of Newport.

*Boston Sunday Globe*, February 15, 1920

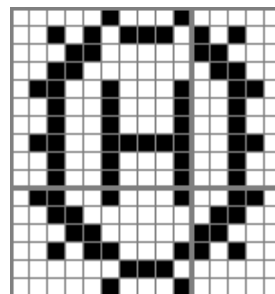


### [Small Oval Frame]

[No specific text]

Helen Baxter (columnist).

*Philadelphia Inquirer*, September 28, 1919

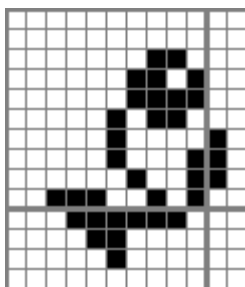


### Small Rambler Rose

The design itself (rambler rose motif) is really quite lovely.

Rose motif for straps for rambler rose yoke in Dorothy Perkins design.

A small picot edge may be added if desired.



What Next. *Boston Globe*, May 30, 1920

## Round Pillow

One of the most pleasing pillows is the round pillow with the central filet crochet insert of a wild rose. Shirred silk finishes the edge. Crochet cotton No. 30 is used.

*Greensboro Daily News*,  
November 23,  
1919

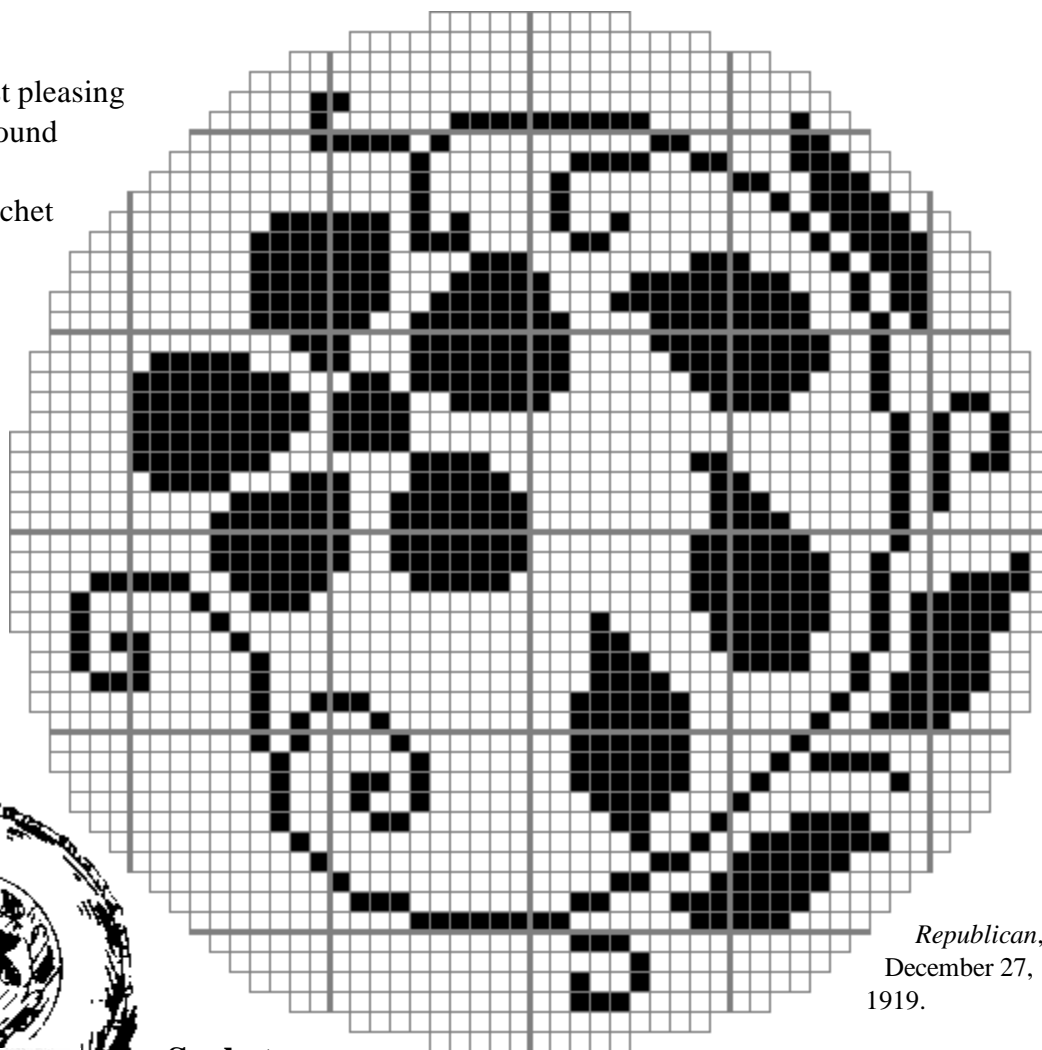
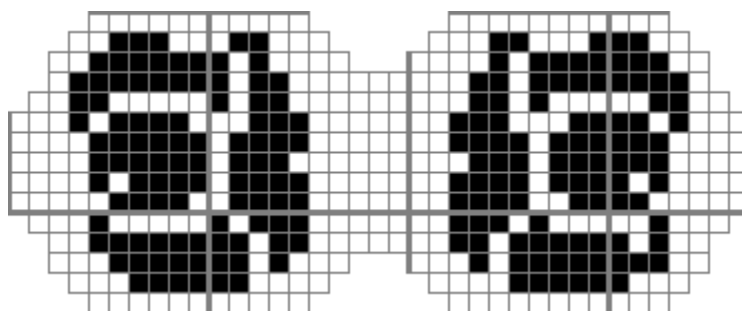
*Portsmouth-Times*,  
Nov 23, 1919  
*Seymour Daily*



## Sachet

For 'My  
Lady's  
boudoir'

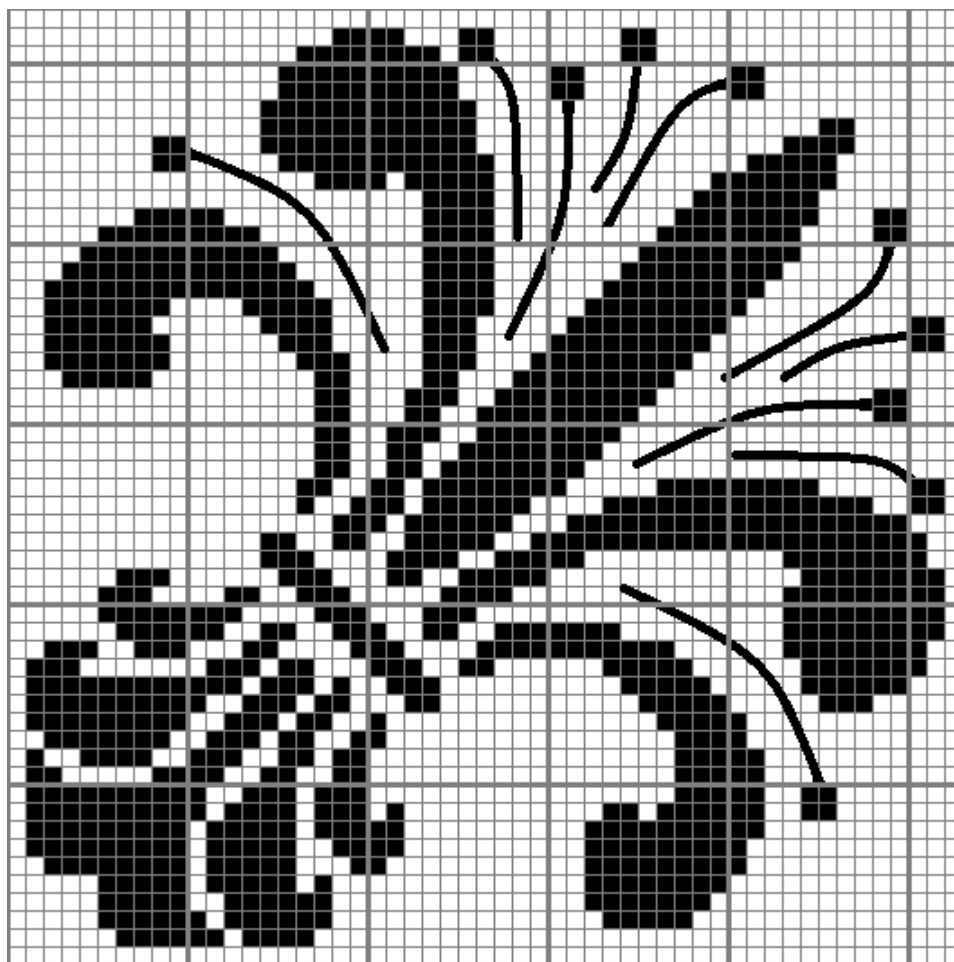
the dainty sachets are indispensable. Two sides are crocheted for this sachet of roses. One side plain and one with the design. The pad is made of silk and rose scented powder used in it. The two sides are put together with a single crochet and picot. A tiny ribbon bow is tied through the center. Edith M. Owens.  
*Portsmouth Times*, April 11, 1920



*Republican*,  
December 27,  
1919.

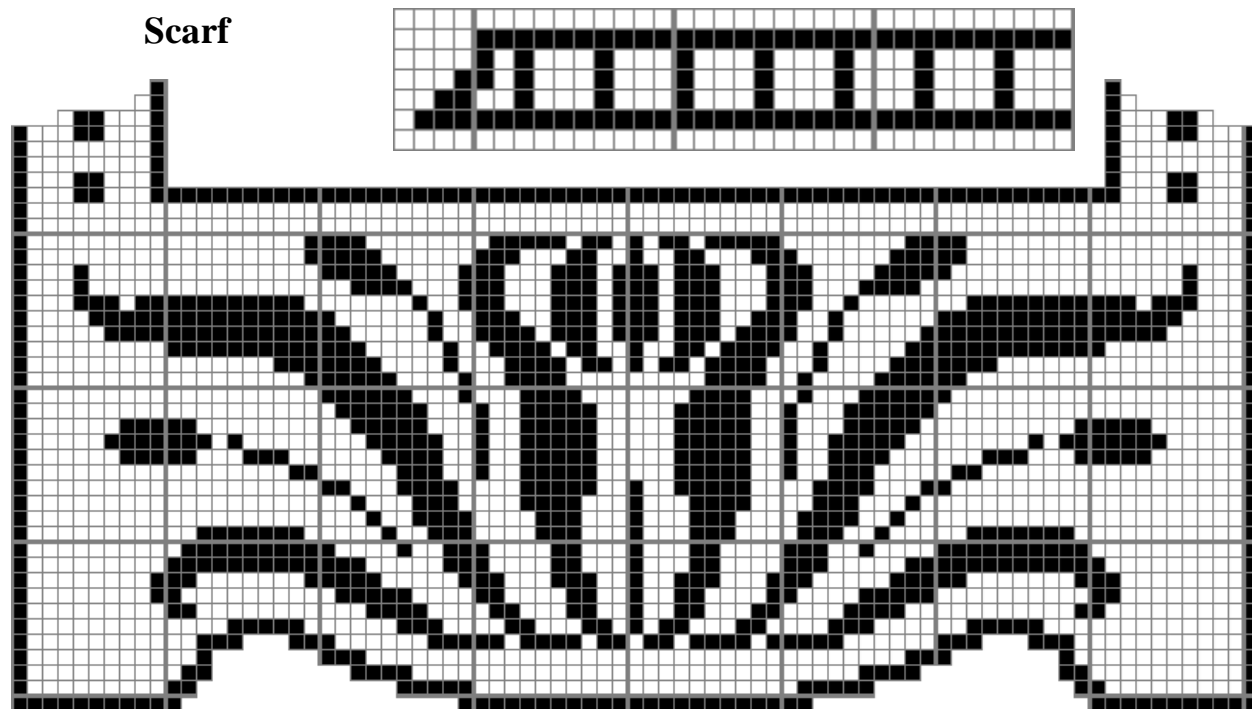
## Scarf

A quite desirable acquisition to the household is the scarf in simple cross stitch. This design is nice in ecru linen embroidered in blue and outlined in black. The is applied as suggested in the sketch.



Edith M. Owen. *Portsmouth Times*, December 14, 1919; *Seymour Daily Republican*, January 22, 1920

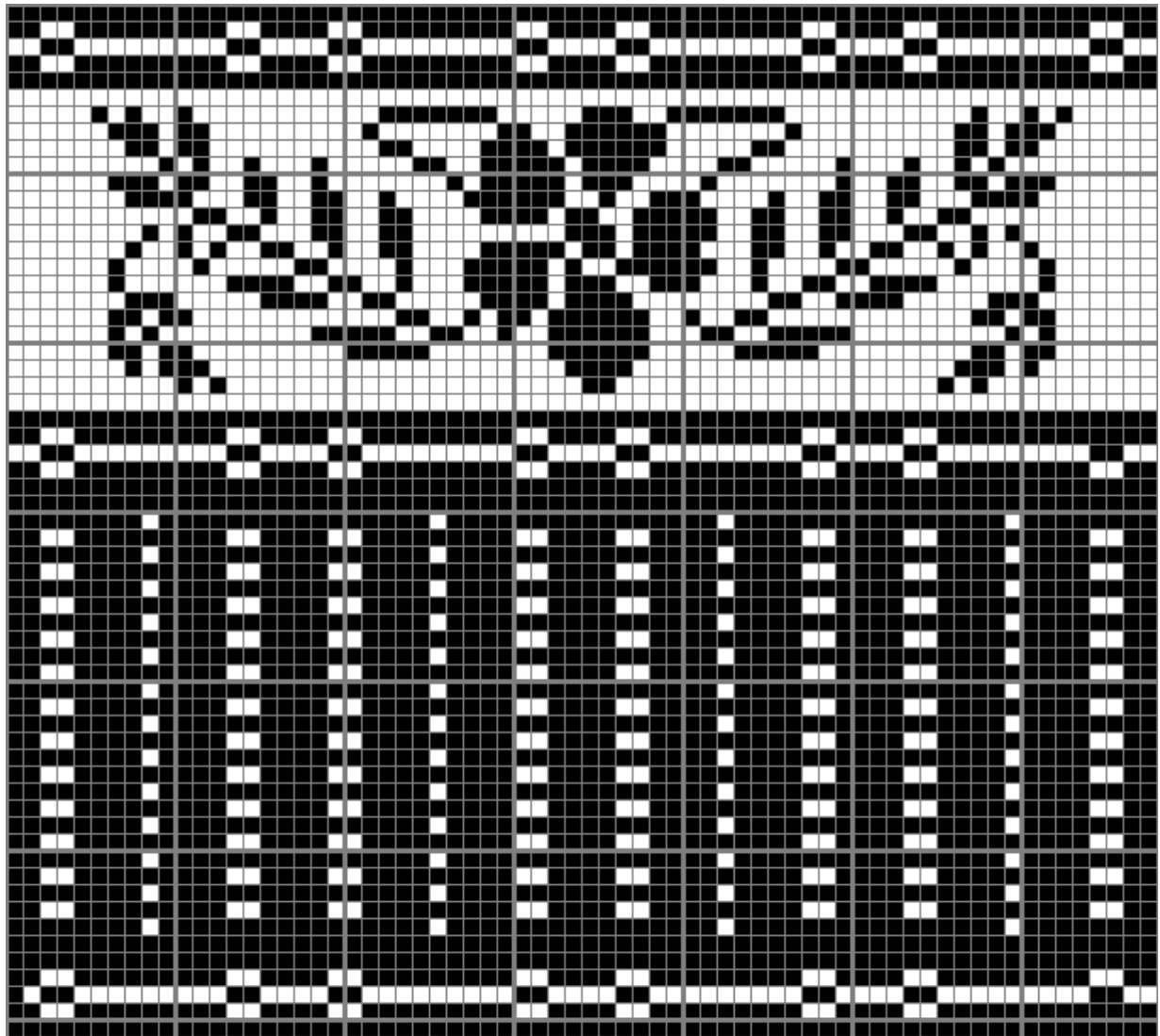
The block pattern of the conventual tulip is very effective ecru filet lace combined with ecru linen.



The crocheting is commenced at the bottom edge The three projecting section being crocheted first and then joined together. The pattern is followed until the end is complete, then the second end is made and lastly the sides. Crochet No. 20 is used. Edith M. Owen.

*Portsmouth Times*, October 24, 1920

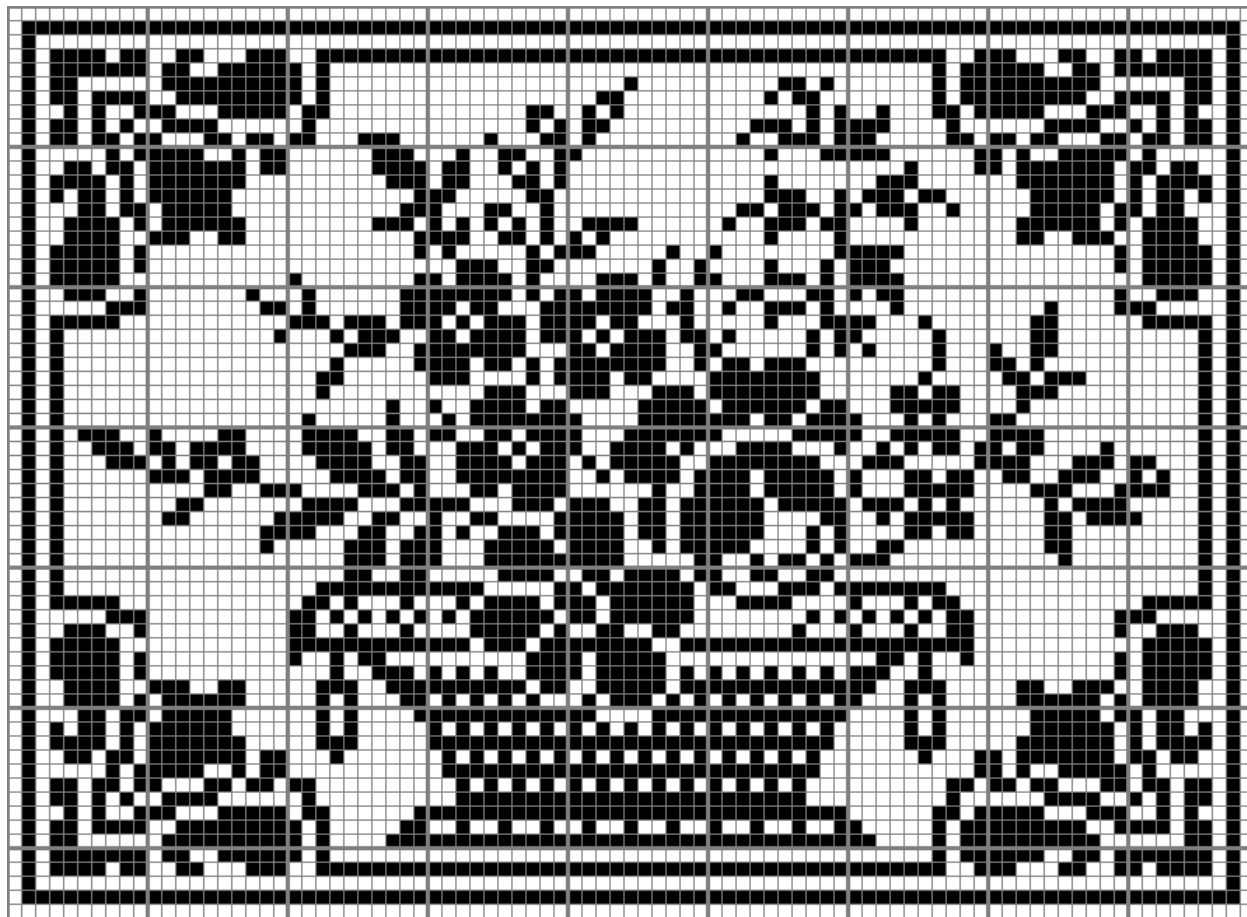
### Silk Crocheted Bag



This design for a hand bag is distinctive and charming in effect, especially when crocheted of silk in colors harmonizing with one's gown or suit. The work is commenced at the bottom and is made in one piece by chaining 109 and joining in a ring as far as indicated by the arrow, from there to the top, each half being crocheted separately and so allowing the upper portion of the side to remain open. The upper edges can be finished with a single crochet and picot edge. The bottom is drawn together as shown in the small illustration finished with a crocheted covered button one and one-half inches in diameter and tassel. Old blue is used in the first five rows, ecru, until within the last five rows is used again. Orange in the next section and old blue in the top border. Finish with cord and tassel. Edith M. Owen.

*South Bend News-Times, April 7, 1918*

### Sofa Pillow Design in Cross Stitch



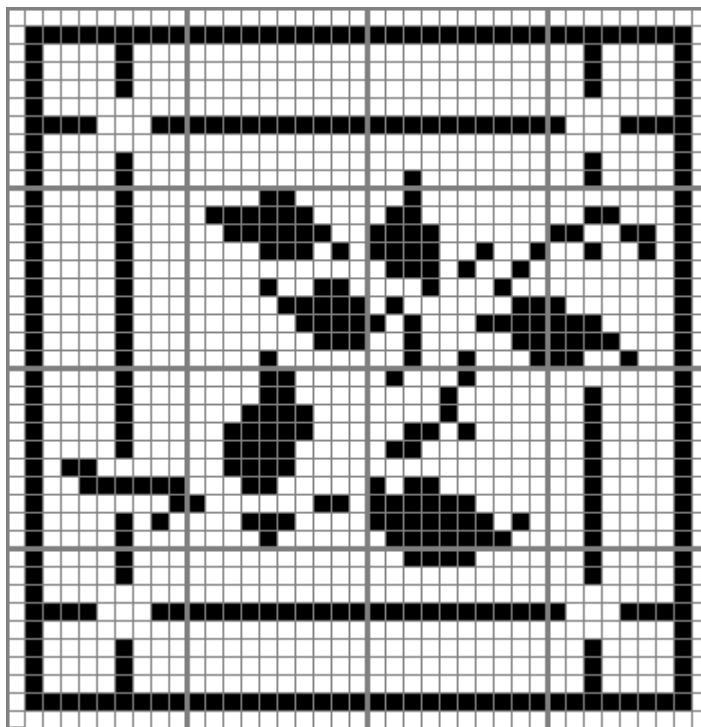
The above design is suitable for sofa billows worked on linen or canvas, the corner and border in a dark shade or two shades of one color. As a tidy it can be crocheted in the space and block work and will be much easier to crochet than written directions (not to speak of waiting for corrections.

La Grande Dame. *Boston Sunday Globe*, June 5, 1904



## Square Insert for a Table Cover

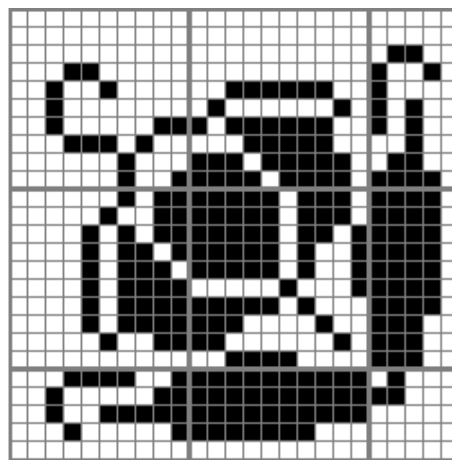
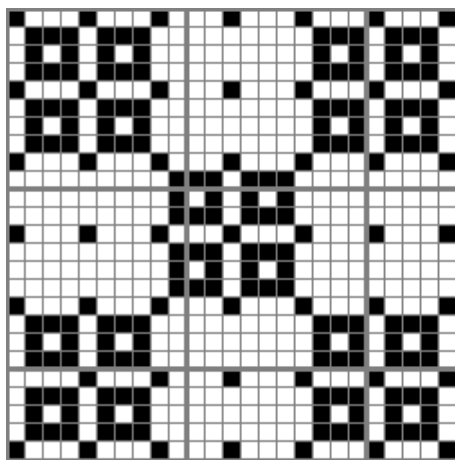
If you have to the very sensible conclusion that it is much better to put a great deal of time on making something really worthwhile and beautiful, instead of turning out dozens of little bits of needlework that are pretty enough, but something that any one can make, here is a suggestion for you. It will take time and patience, but it will be beautiful when finished. It is a table cover, for the living room or dining room, as you wish, made of a centre of cut work with a border of alternating squares of cut work and filet. The [filet design is] given herewith will work out, . . . if seventy thread and a number twelve needle is used. Helen Baxter (columnist).



*Philadelphia Inquirer*, November 14, 1920

## Square Insert

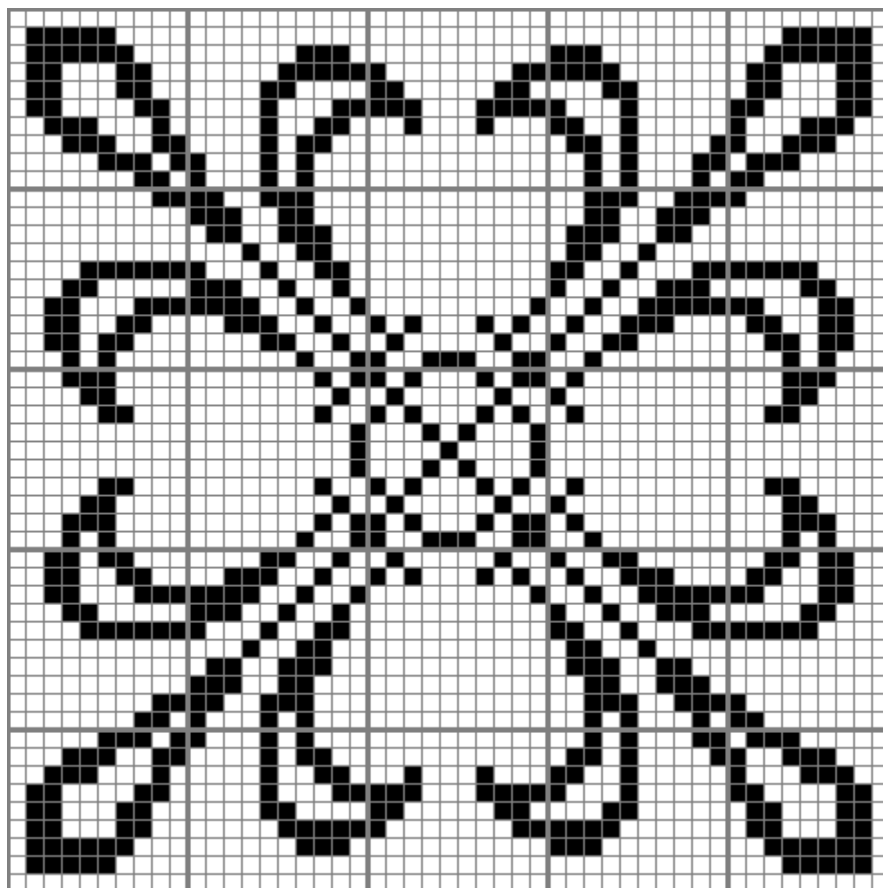
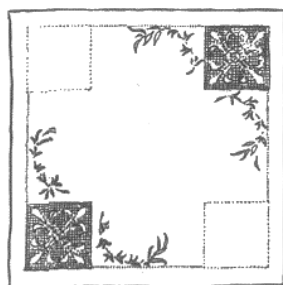
For luncheon cloths and scarfs these square inserts are very nice and especially so when combined with simple embroidery. They can be arranged in most any position.



Edith M. Owen. *Portsmouth Times*, May 2, 1920

## Square Luncheon Cloth

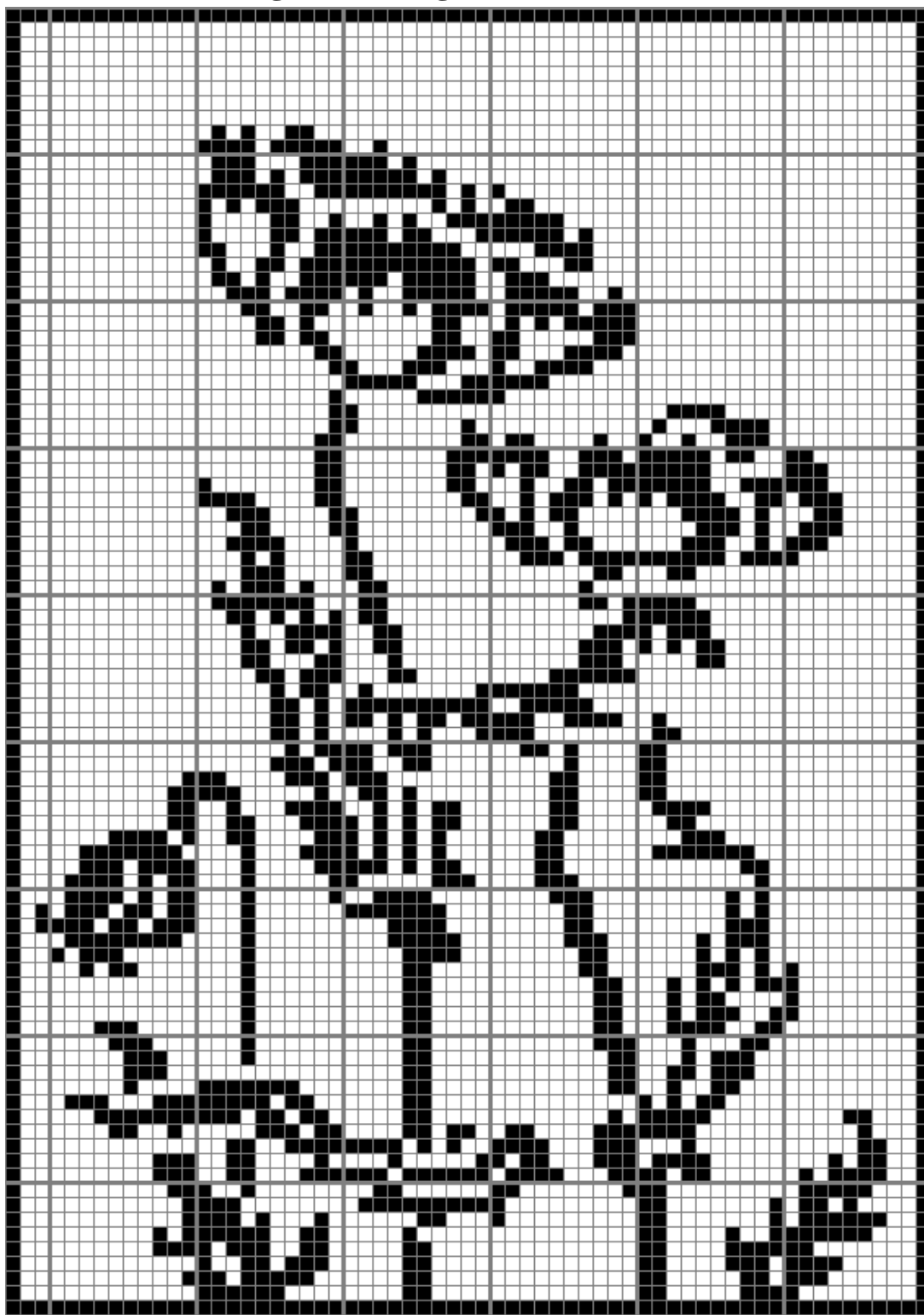
In these days of bridge parties and little informal gatherings by the score, one never seems to have quite enough luncheon cloths to go the rounds between washdays. So a design for one more is never amiss, particularly when one more is as attractive as the one given herewith. This is for the ever popular combination of filet crochet and embroidery, both made the more beautiful by the combination.



The crochet should be done with fifty thread a twelve needle. Most workers are of the opinion that the needle really has more to do with the smoothness of the design than the thread has. The squares of linen is double-hemstitched by hand and the two filet pieces inserted in opposite corners. . . . The cloth can really be made in a comparatively short times and the needle-lover will be well rewarded for the work thereon.

Helen Baxter (columnist); Jeannette Wetherald (illustrator). *Philadelphia Inquirer*, July 15, 1917

### Striking Panel Design for Household Linen



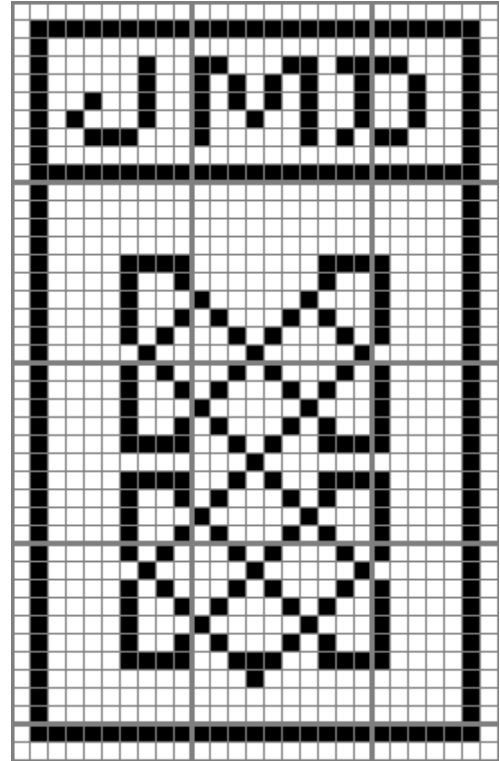
The poppy is very pretty used as a crochet motif. The panel may be used and insert for curtains, the ends of a scarf, the center of a pillow, and repeated at intervals on the sides of a bedspread.

[No designer identified]. Telegraph-Courier, July 31, 1924

## Summer Bag

Somehow or other it is a very difficult matter to acquire a bag or pocketbook that will look well with the summer costume. There are linen ones of course, but they are seldom pretty unless they are beyond the reach of the average woman's pocketbook. This year, however, the summer bags promise to be unusually attractive, and quite naturally a great many of them are of filet. A pattern is given herewith for one of the newer shapes. It should be crocheted with forty or fifty thread, both sides being alike, except that the initials are on one side only, or the side may be of plane mesh, or have larger initial, in place of the design. The bag is meant to sewed to a pale colored ribbon, which extends above the lace, the top being finished with drawstrings or with celluloid rings. Crocheted balls or fringe may finish off the bottom of the bag.

Helen Baxter, *Philadelphia Inquirer*, May 4, 1919



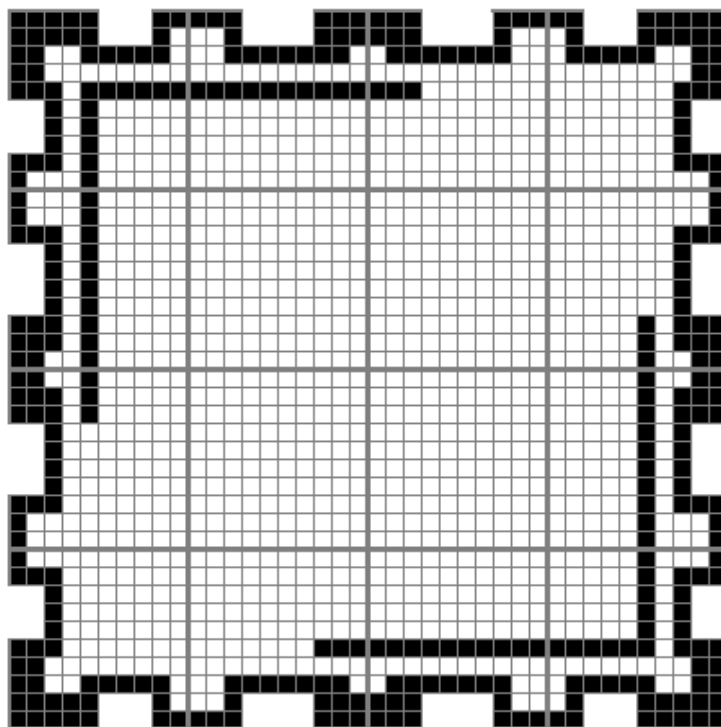
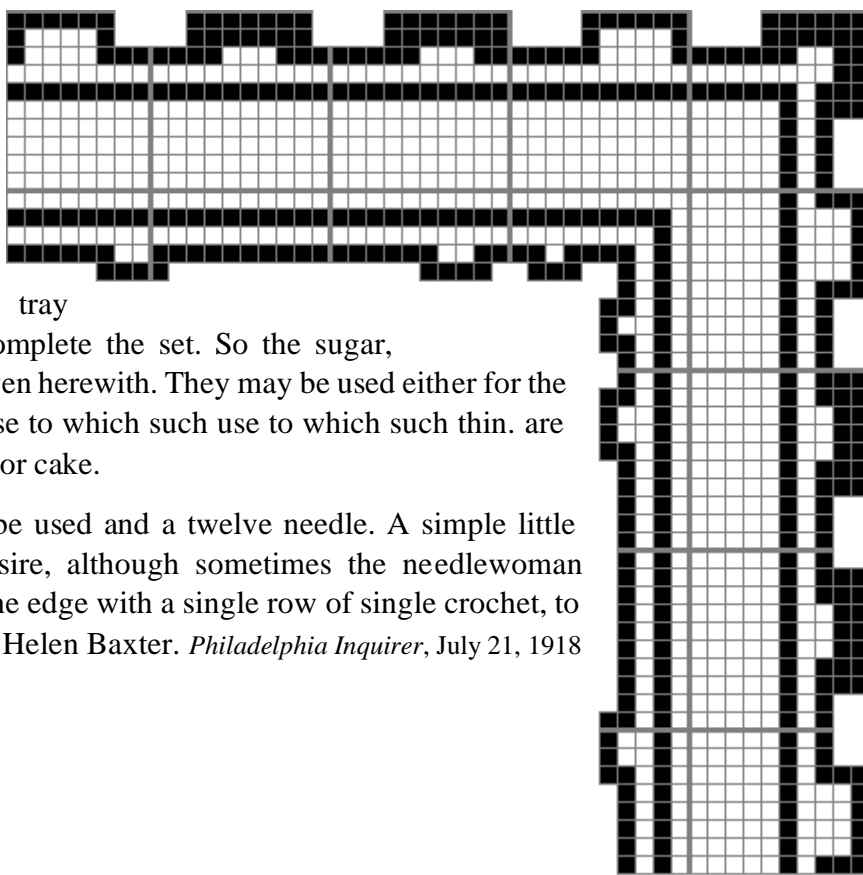
## Decorative Tray Covers

The bread tray cover design published some time ago met with such a cordial reception that here has been

quite a demand for other tray

covers to match, so as to complete the set. So the sugar, cream and cake covers are given herewith. They may be used either for the tray itself, or for the newer use to which such use to which such thin. are put, to cover the cream sugar or cake.

Fifty or finer thread should be used and a twelve needle. A simple little edging may be added if desire, although sometimes the needlewoman crochets all the way around the edge with a single row of single crochet, to give firmness to the lace. Helen Baxter. *Philadelphia Inquirer*, July 21, 1918

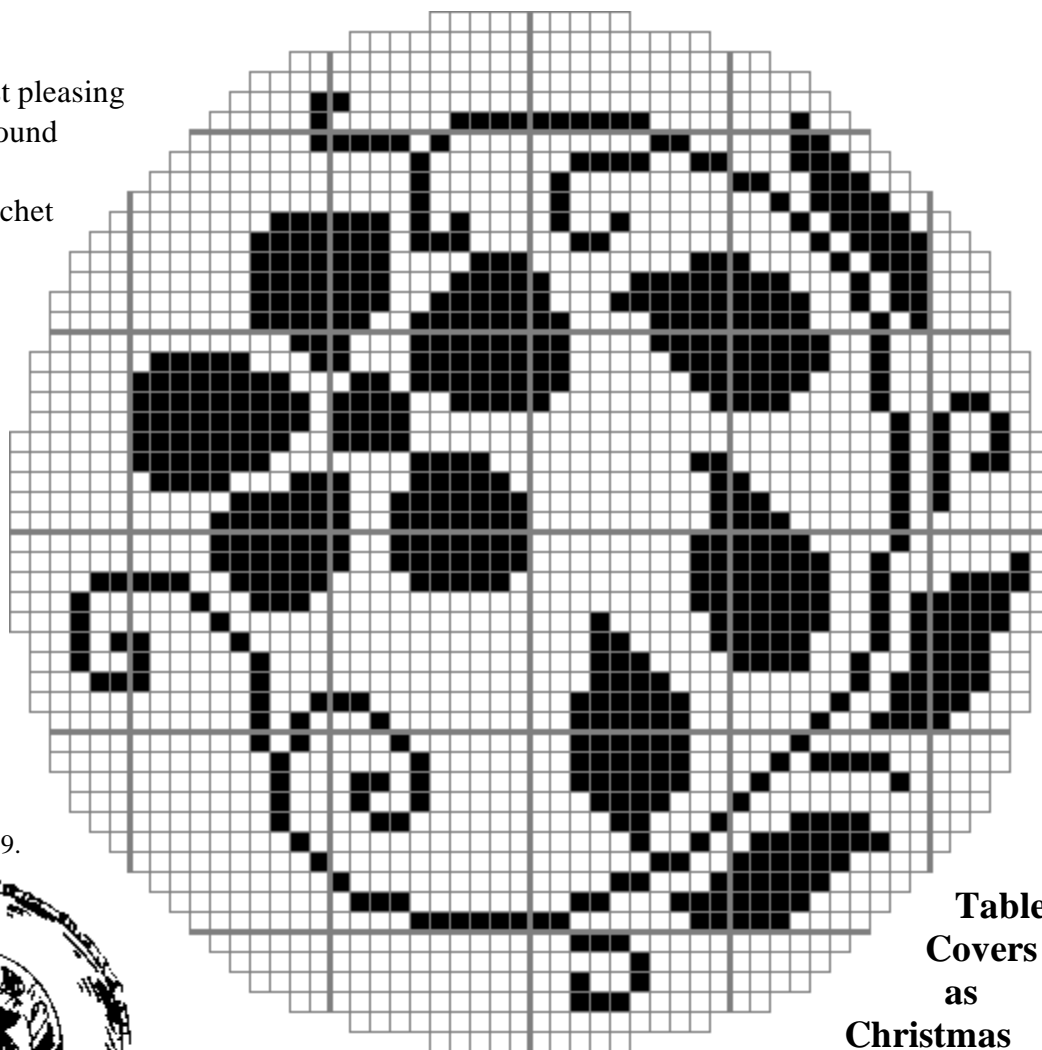


### Round Pillow

One of the most pleasing pillows is the round pillow with the central filet crochet insert of a wild rose. Shirred silk finishes the edge. Crochet cotton No. 30 is used.

*Greensboro Daily News*,  
November 23, 1919

*Portsmouth-Times*,  
Nov 23, 1919  
*Seymour Daily Republican*,  
December 27, 1919.

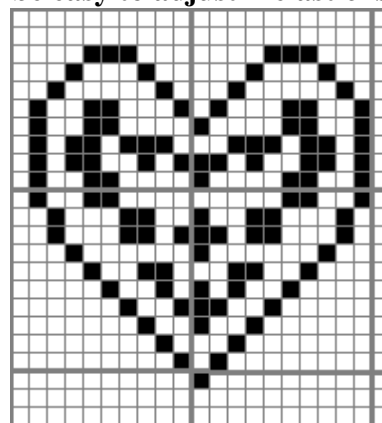
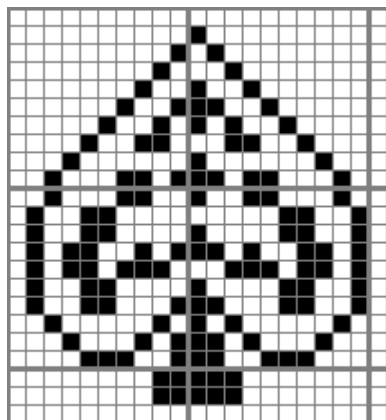


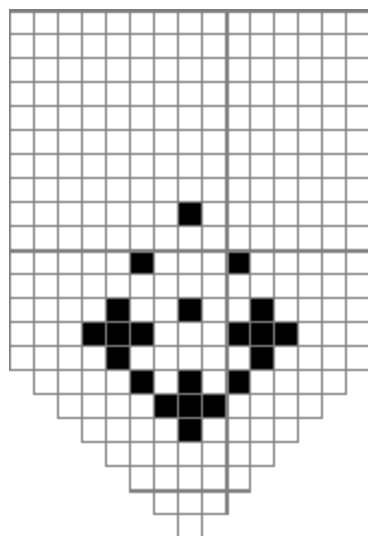
Gifts

Table  
Covers  
as  
Christmas

Card table covers will fit snugly and be easy to adjust if elastic is used for the corners instead of tape.

Lydia le Baron Walker  
*Evening Star*, December 17, 1924





### [↵] Tab Collar Patterns in Filet

Dear Pansy Blossom – I hope my crude illustration will be able to help. It's really very pretty when made.

Kentucky

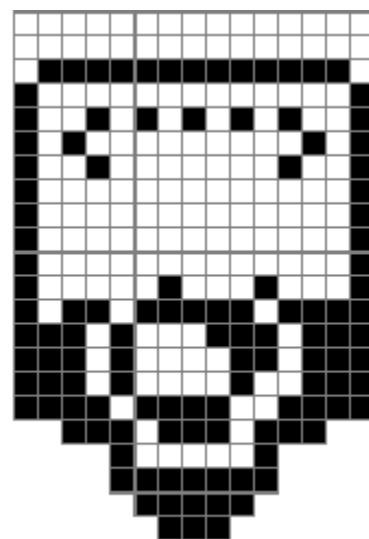
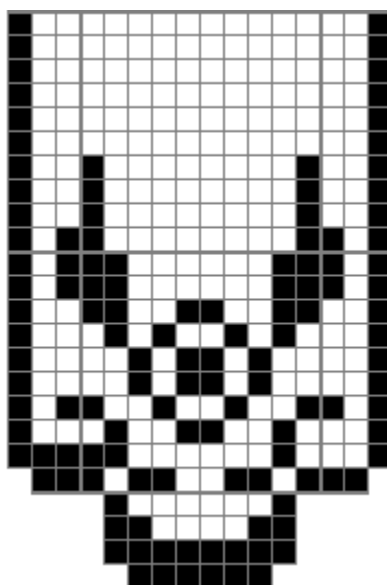
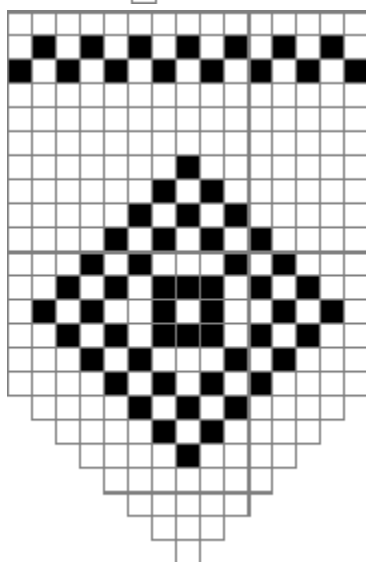
*Boston Sunday Globe*, November 21, 1920

### Tab Collars [↴]

For the collarless waists, the delicately crocheted tab collars are very “chic”. The work is commenced at the lowest point and crocheted to the top, each tab being made separately. From 10 to 11 tabs complete a collar with cotton No. 50.

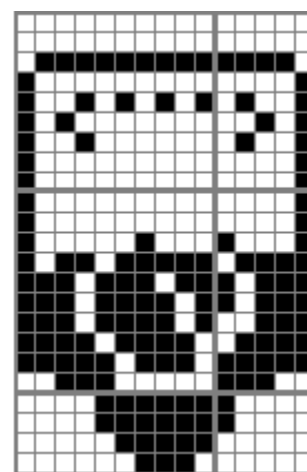
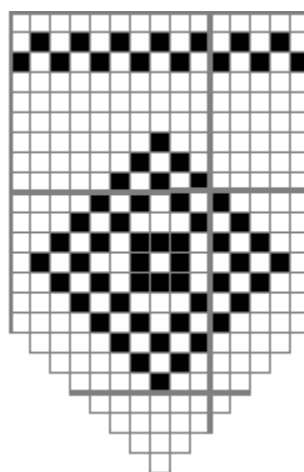
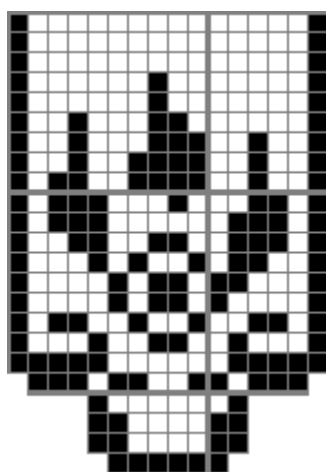
Edith M. Owen.

*Portsmouth Times*, October 10, 1920



### Tab Collars

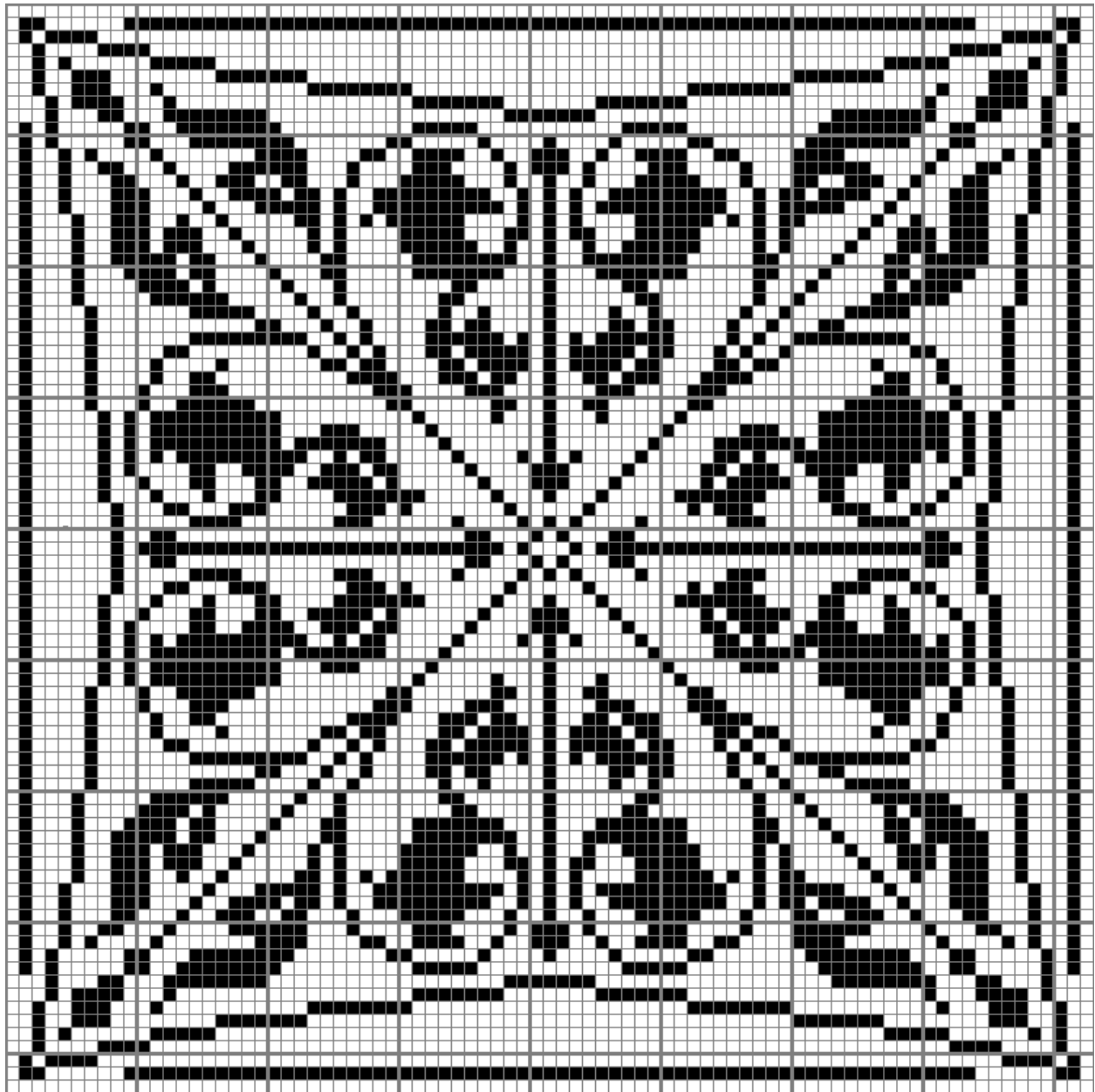
For the collarless waists, the delicately crocheted tab collars are very “chic”. The work is commenced



at the lowest point and crocheted to the top, each tab being made separately. From 12 to 14 tabs complete a collar with cotton No. 50.

Edith M. Owen. *Portsmouth Times*, October 10, 1920

### Table Cover Insert



Nearly every house contains a Martha Washington sewing table, and hence in nearly every house the problem is presented of covering the table. For it is a problem but one which seems just lately to have been solved satisfactorily. And, quite naturally, filet crochet is the medium through which the thing is done. The pattern given herewith is to be crocheted for the centre and inset in a square of linen. Pieces of linen are then cut the shape of the irregular sides of the table and joined to this square with narrow insertion of filet. These may or may not be embroidered. The edge of the cover is then finished with a row of open mesh and picoting.

Helen Baxter (columnist).  
*Philadelphia Inquirer*, March 16, 1919



**Here is a  
Pattern for  
the  
Lovers of  
Antiques**

Many people are interested in antiques and have one or more rooms in their homes furnished with authentic pieces of furniture of a given period. Colonial bed rooms are especially attractive, and for such a room linens should be either plain or worked in an old quaint pattern.



This design as adapted from a very, very old square crocheted table cover. As the design is quite large only a [portion] of it can be given. Isn't the center attractive?

When the pattern is complete you can add an edge of crochet or insert it in the center of a table cover or bed spread. If a rather fine thread is used and the pattern can be used for a door panel.

[No designer identified].  
*Telegraph-Courier*, January 18, 1923



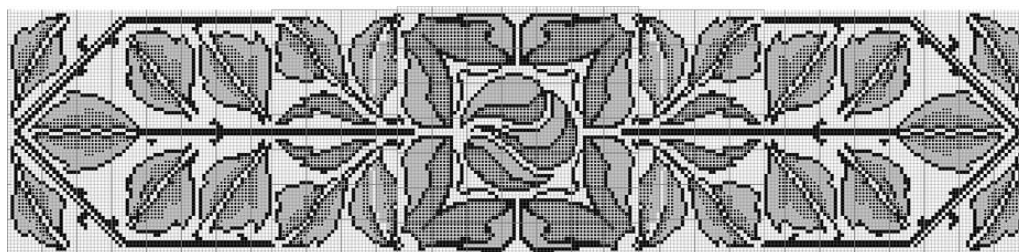
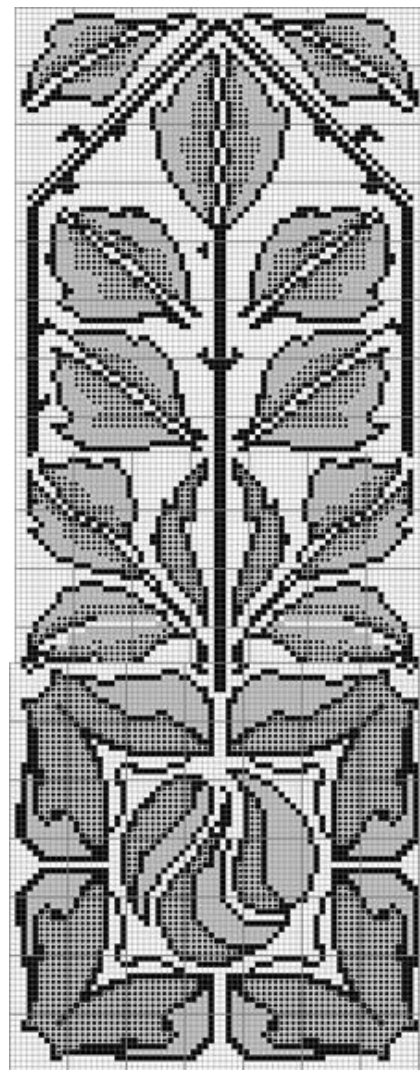
## Table Runner in the Cross-Stitch Embroidery

This design is embroidered in three shades. Every Square is covered with the same kind of stitch; The dotted squares indicate the lightest shade, the ones [in a light gray] the darker, and the [black] the darkest shade. The design here is given only as far as centre, the other side can easily be picked from the part published. It could also be used as a panel, in which case the design is to be used only as far as the point, reaching center.

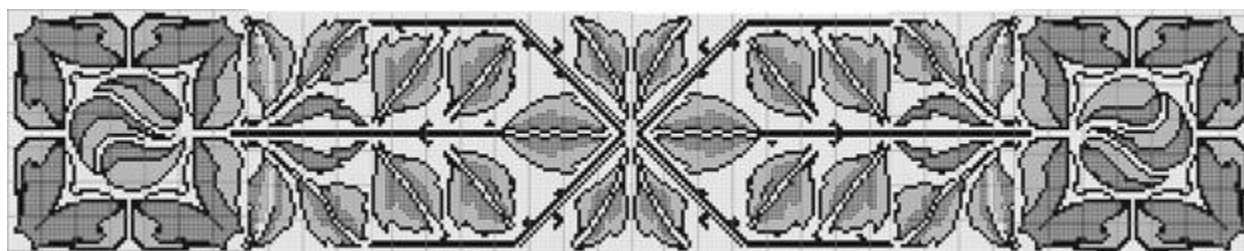
Of course, this design may be enlarged or diminished, according to the size of squares worked over.

The panel, repeated twice, would make a charming design for a sofa-pillow.

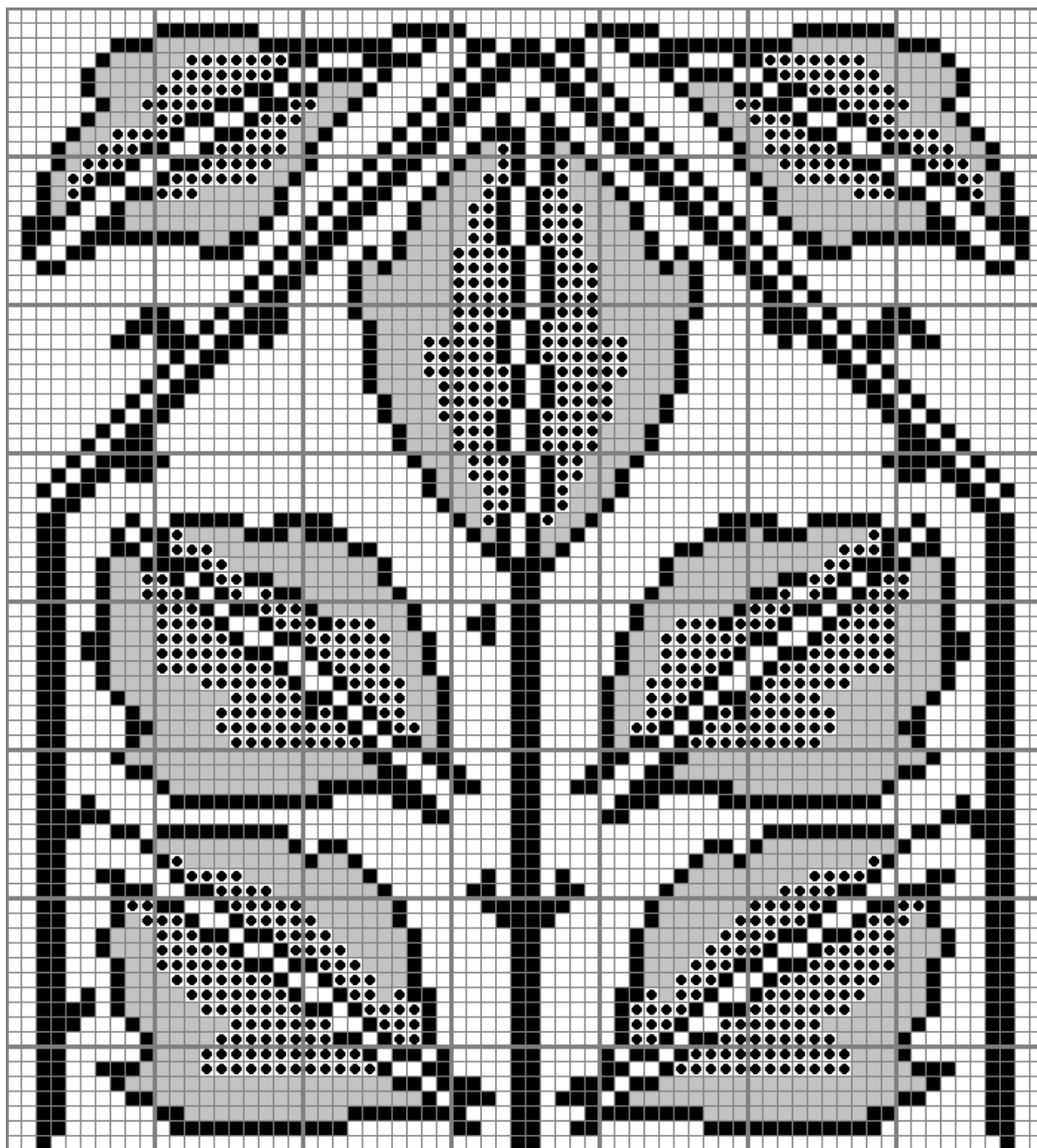
[Patterns appear on the pages that follow.]

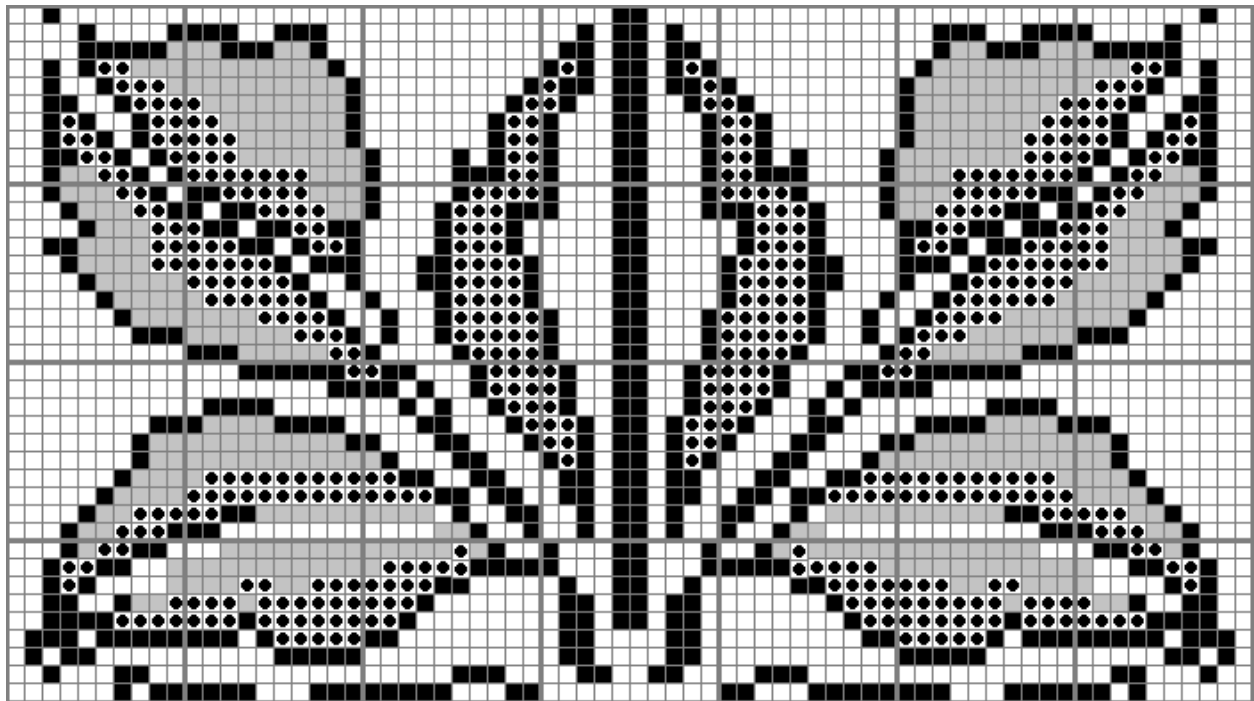


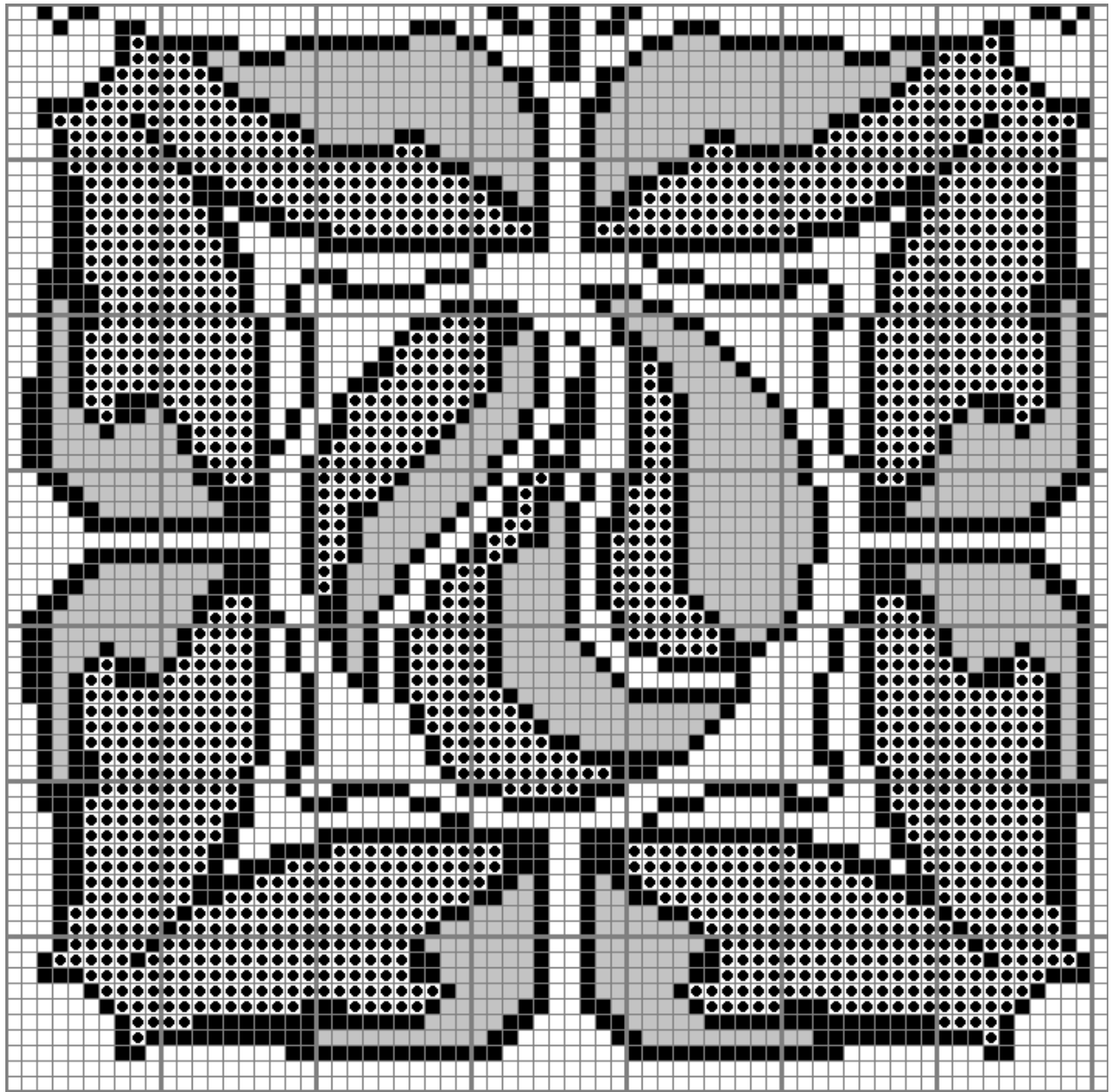
[↑ Original  
← Alternative  
design options -  
HH. ↓]



H.S. (illustrator). *Philadelphia Inquirer*, November 29, 1912



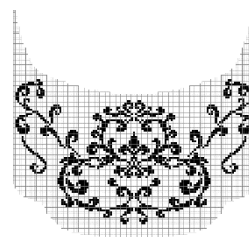




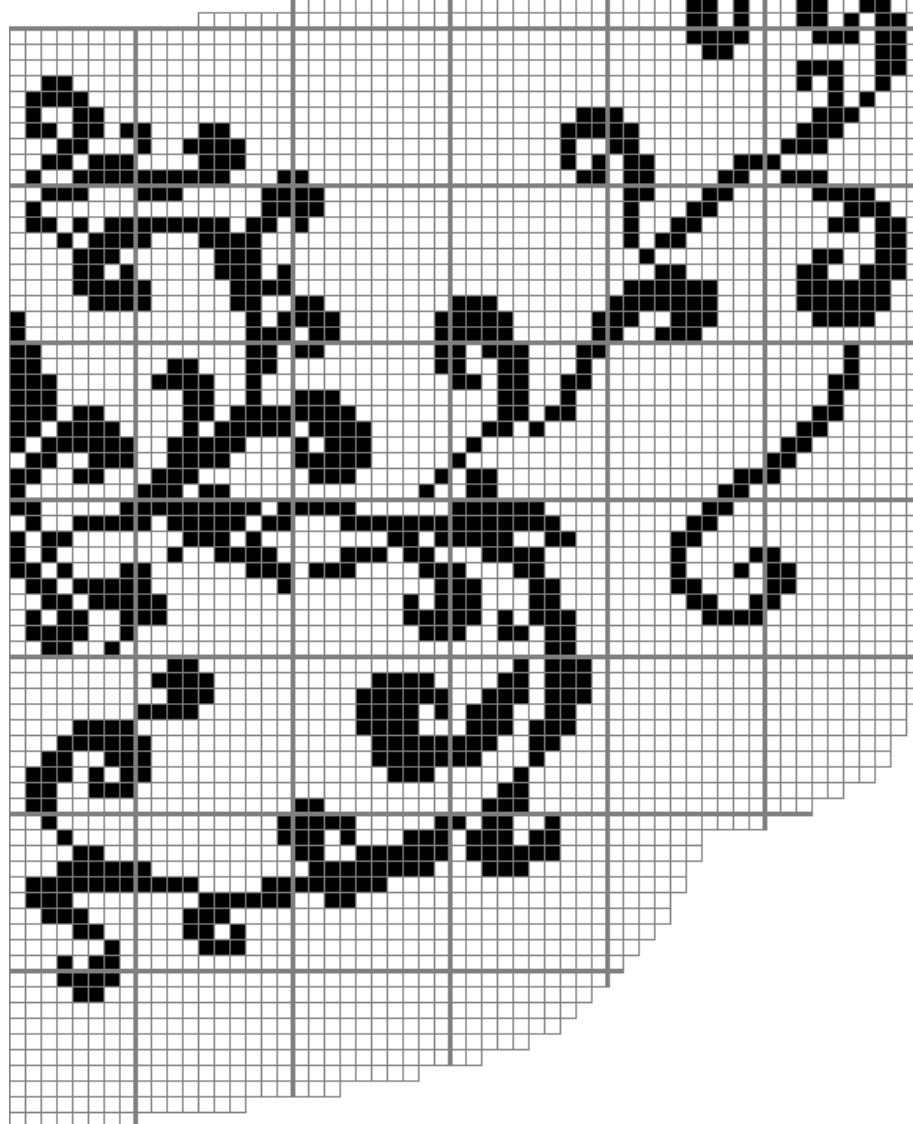
### Table Runner

This block pattern is a conventual leaf design for the ends of a table runner either in ecru or white. It is very rich and charming. The work is begun at the bottom edge with 15 squares or spaces and crocheted up until the curve to the side commences to form. One side is then made and then the other. When both ends have placed on the runner, the out edge entirely around the scarf is finished with a single crochet and picot edge. Crochet cotton No.60 or 70 is used. Edith M. Owen.

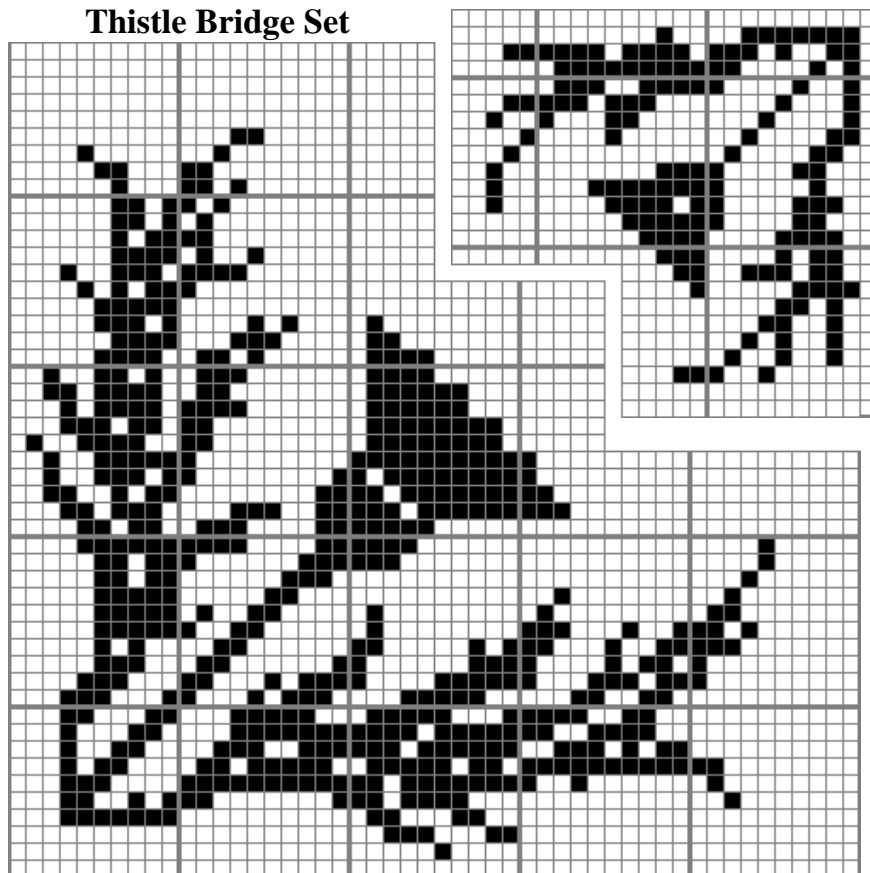
*South Bend News-Times, September 16, 1917*



Half of pattern



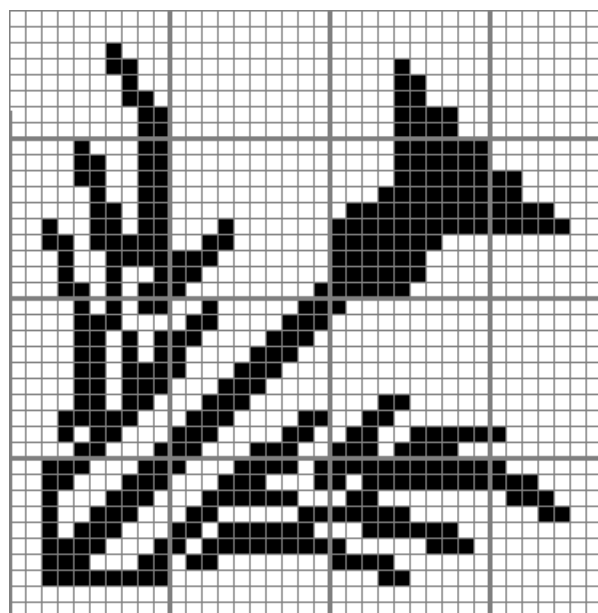
### Thistle Bridge Set



They are called “Bridge Sets,” of course, but then what does that matter? They have to have a name and that is as good as any other – but it need not necessarily prevent anyone from using the set at any and all times. True, it is not used when the game itself is going on, but afterward, when the teach and sandwiches come, so that the set need not be reserved merely for card playing.

And where, or, here, is the hostess who ever had enough table covers and napkins to last from one wash day to the other? If there is such a person she certainly does not live in these parts, and if she did, she could not resist the temptation of making just one more so-called bridge set.

It is a hard thing to convince most needleworkers that the use of a fine thread and fine needle for crocheting really pays in the end, but it is a shame to all the work involved in such a set as this in a coarse thread as to ruin the beauty of the article. Seventy thread would be none to fine – and the work carried out with a twelve needle. The corners for the cover could be done in fifty thread if the worker really insists on it, and this would make a slight difference between the appearance of the napkins and cover. The linen should be cut into the desired sized squares and the crocheted corners basted on in their places. The linen



should then be turned back on the wrong side of the articles and stitched on the machine. Then this edge should be gone over with buttonhole stitches taken close together on the right side of the goods. The lace will then never stretch and pull, as it is apt to do if any other method is used. Then the four edges of the cover are finished with a narrow crocheted edge. This may be accomplished with a picot edge or with a row of open mesh finished with a picot. The latter takes a much longer time but is very much prettier.

Helen Baxter (columnist); Jeanette H. Wetherald (illustrator). *Philadelphia Inquirer*, October 21, 1917

### Thistle in Filet

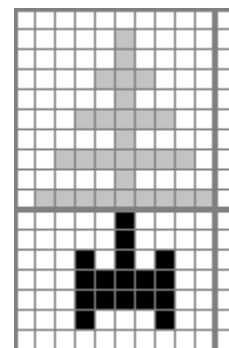
Dear Readers – I have used this Scotch thistle for centerpiece and corners of tablecloth.

Paisley Lassie. *Boston Sunday Globe*, May 15, 1921

## Cross Stitch for Good Children [Tree]

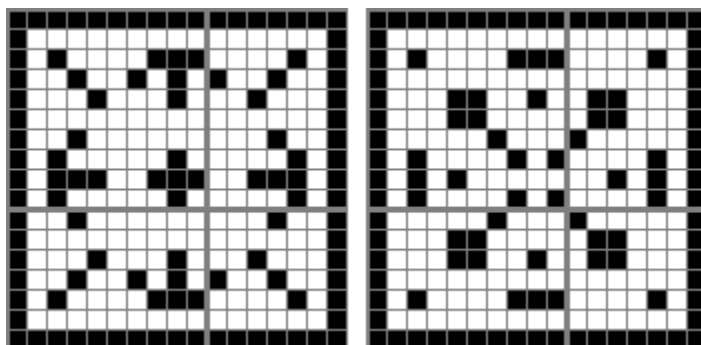
Cross stitch is having a vogue it has not enjoyed since the day of the sampler. For decoration on children's clothes it has no equal, at the present at any rate. . . . The little tree [can be] for almost anything. . . . The same designs could be worked in filet for identical purposes, or for curtains or bureau scarfs.

Helen Baxter (columnist); J. W. M. (illustrator).  
*Philadelphia Inquirer*, June 24, 1923



## [Trim for Baby Clothes]

As filet has almost superseded everything else in the line of decoration, it has quite naturally become the trimming of the moment for baby things. And it makes a most effective trimming too. It has always been considered a sacrilege to make baby clothes by machine and while one was about it it was always just as easy and far prettier to put the seams together with entre deux. But now the idea is to put the seams together with very narrow filet. Hence the insertion designs given today. The designs may be used for other things, of course. And the little medallions are to be inserted in the front of the dress or may be joined together for form a little yoke. They should all be crocheted at least as fine a thread as one hundred.



The newer real filet baby pillows are of the slip type, open at both ends. The edges area fished with narrow filet edging and an insertion is put about an inch from the edge. Outside of that the pillows are perfectly plain. And these designs might be used for that, too. The border of a row of closed mesh may be omitted if desired.

Helen Baxter (columnist).

*Philadelphia Inquirer*, December 29, 1918



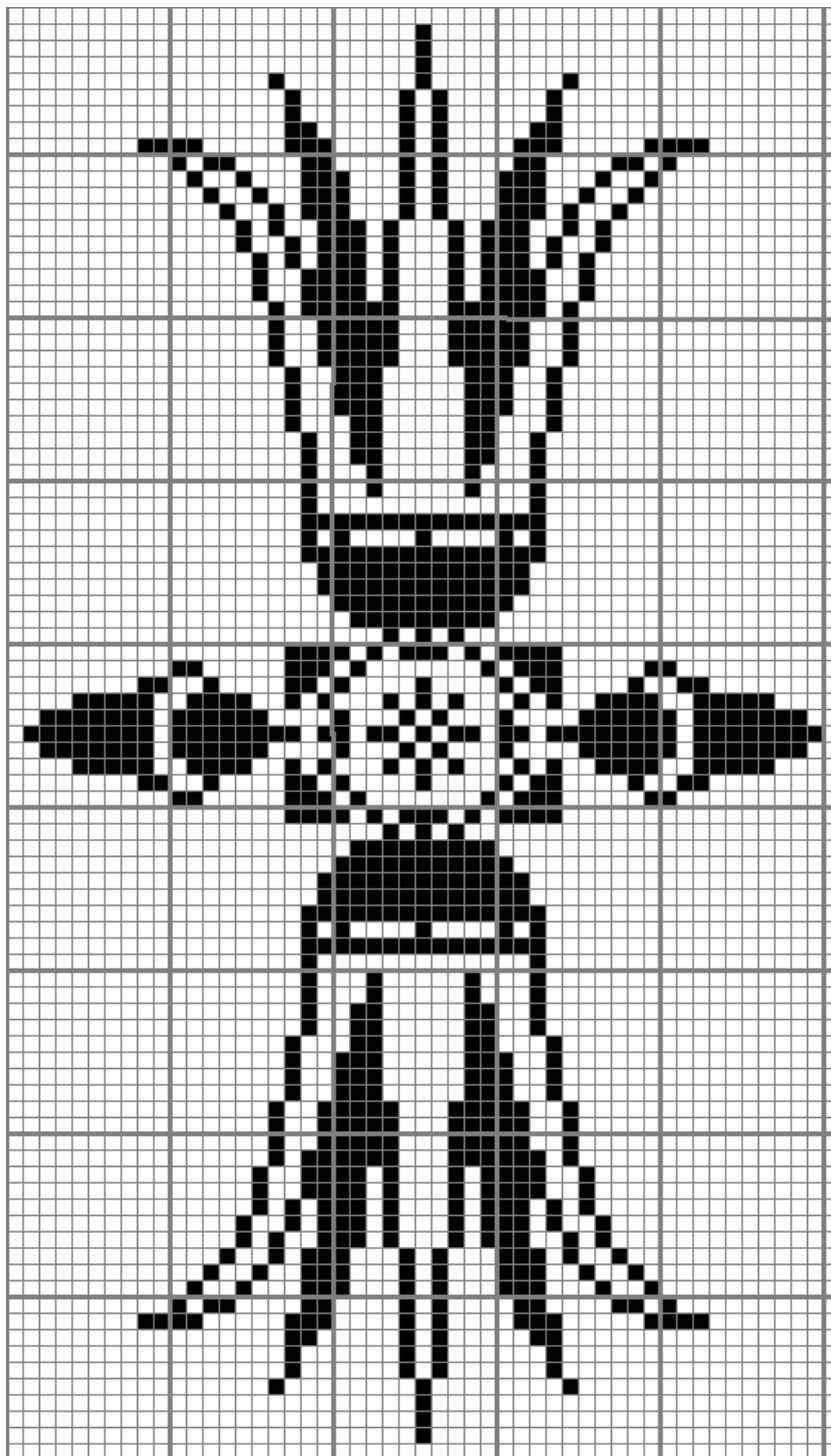
## Under the Tea Wagon Tray

Whether a bride stops to consider it or not is another question, but at any rate, whoever she is, a tea-wagon must be a part of her scheme of furnishing in these times. Of course, in most instances it is an essential part of the housekeeping apparatus of the no-maid, but at the same time it is like the piano, not generally a thing of beauty, and the wise girl is she who really does take time off to consider whether she really needs such a thing before she puts it on her request list. It looks well enough when it has appropriate things on it, but when it is used as a receptacle for odds and ends the question is another one. A tea-wagon is for tea things and not for all the little bon-bon dishes and ash trays in the domicile.

All the wagons seem to come now with the glass tray instead of the inlaid ones, as of yore, and of course that tray must have some sort of decoration. Some house jeepers put a tray cover over the glass, but the newer and better idea is to have a crocheted piece of lace to fit exactly under the glass. It is quite a bit of work, it is true, but judging from the elaborate designs that the reads of this page request, why nothing is too much work, the harder the design the more popular it is.

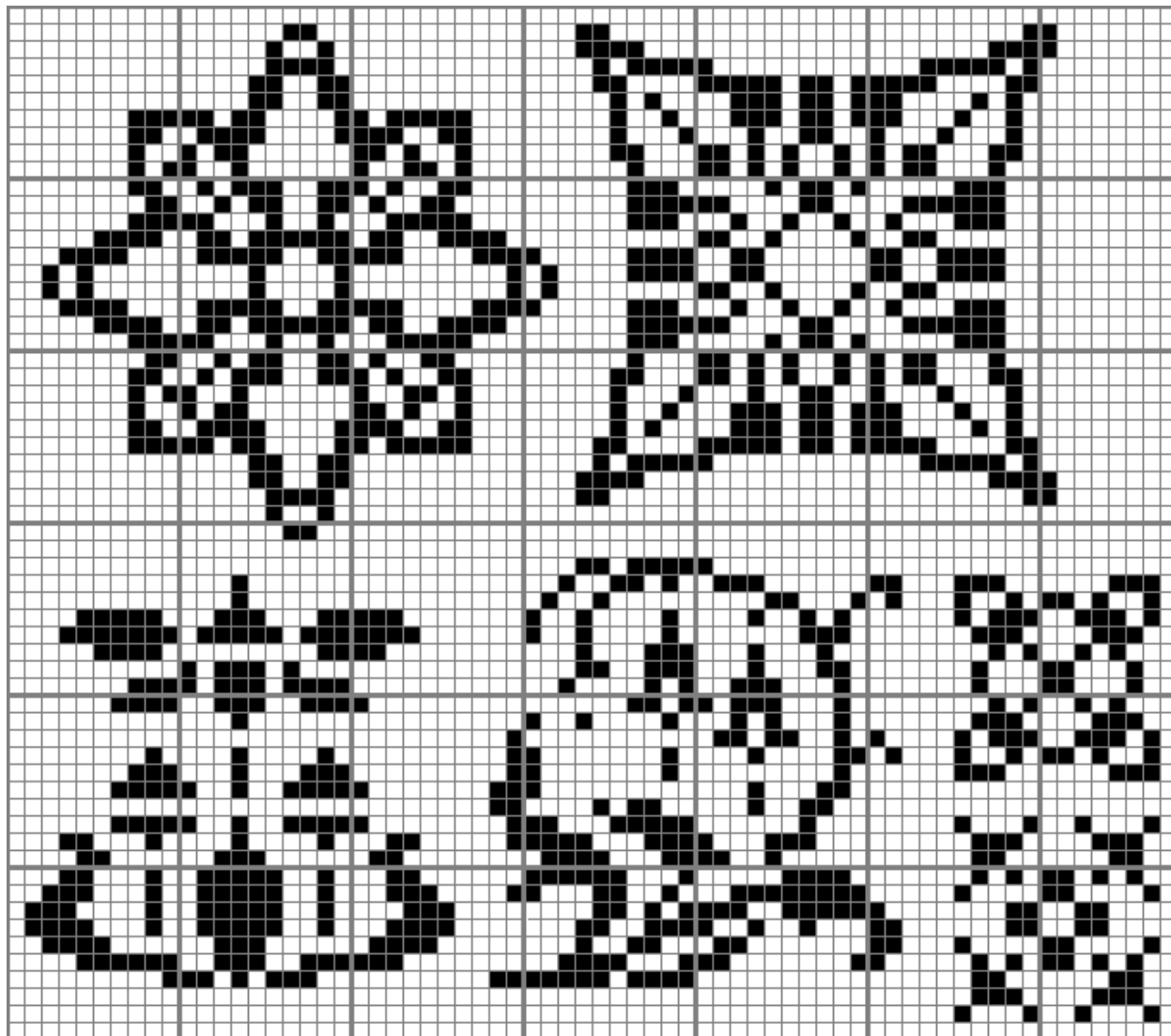
These laces under the tea-wagon trays are done in fifty-thread with a ten or twelve needle. The entire design may be worded cross-wise, but the easier and more satisfactory method is to word the central design first then work around this with open meshes, putting the border design when one reaches the correct place. The latter methods ensures the lace being nearer the correct size, and in the less experienced worker, prevents the work from having the habit of buckling.

Helen Baxter (columnist). *Philadelphia Inquirer*, March 3, 1918

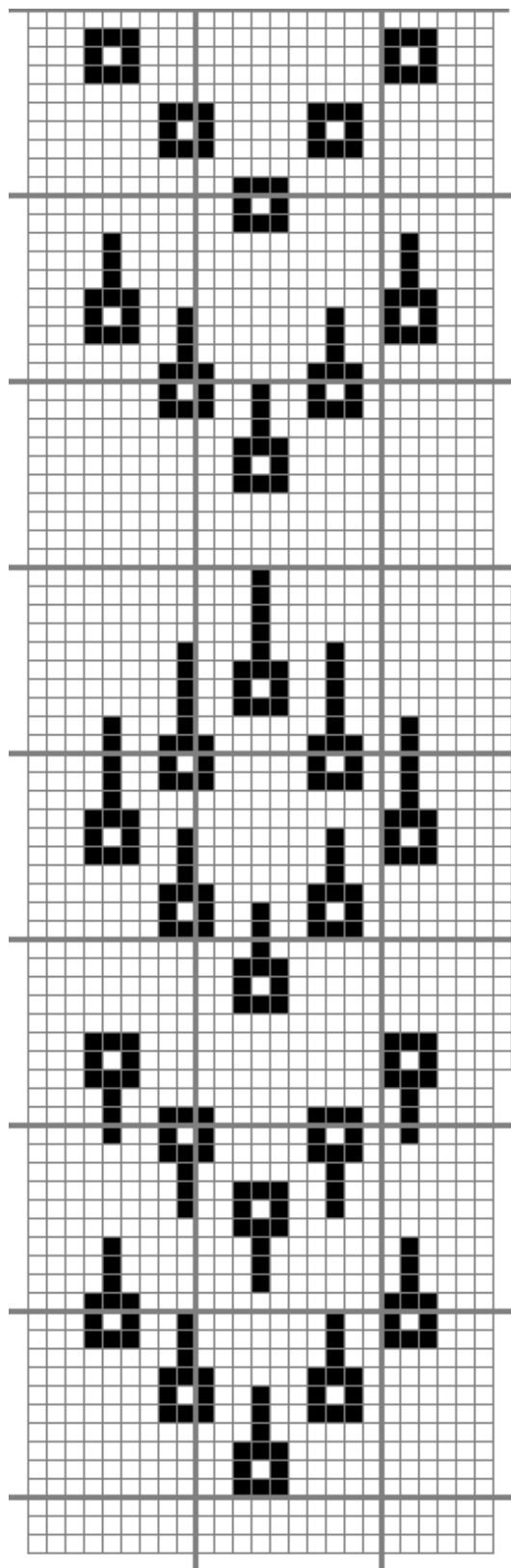


## Unique Designs in Filet Crochet [Medallions]

*Grand Forks Herald*, May 16, 1922

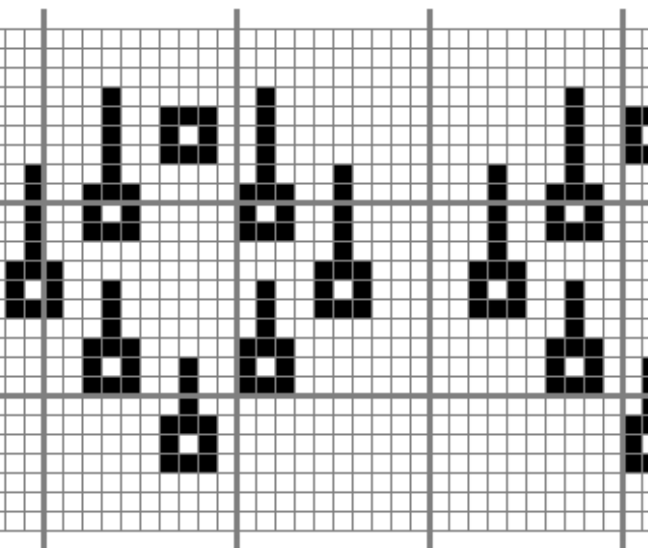


## Unusual Nightgown Yoke



Although nightgown and camisole yokes, the crocheted ones that is, last practically forever, there is hardly a needlewoman who can resist the temptation to make just one more. The average camisole yoke outwears four silk bases and the nightie yoke, oh, well, there is no limit to its endurance. The nightgown top published herewith is most attractive, because of its shape, if nothing else.

This yoke may be worked in white or it would be much more up to the minute if done in pink or blue and made up with batiste to match. The thread used should be about thirty, with a ten needle. Of course, it usually pays to use a fine thread, but in the case of yokes for underwear the harder threads are really more effective and wear a great deal better. The yoke alone makes a very acceptable gift, although of course, no recipient would frown if she received the gown complete.



*Philadelphia Inquirer*, January 6, 1918

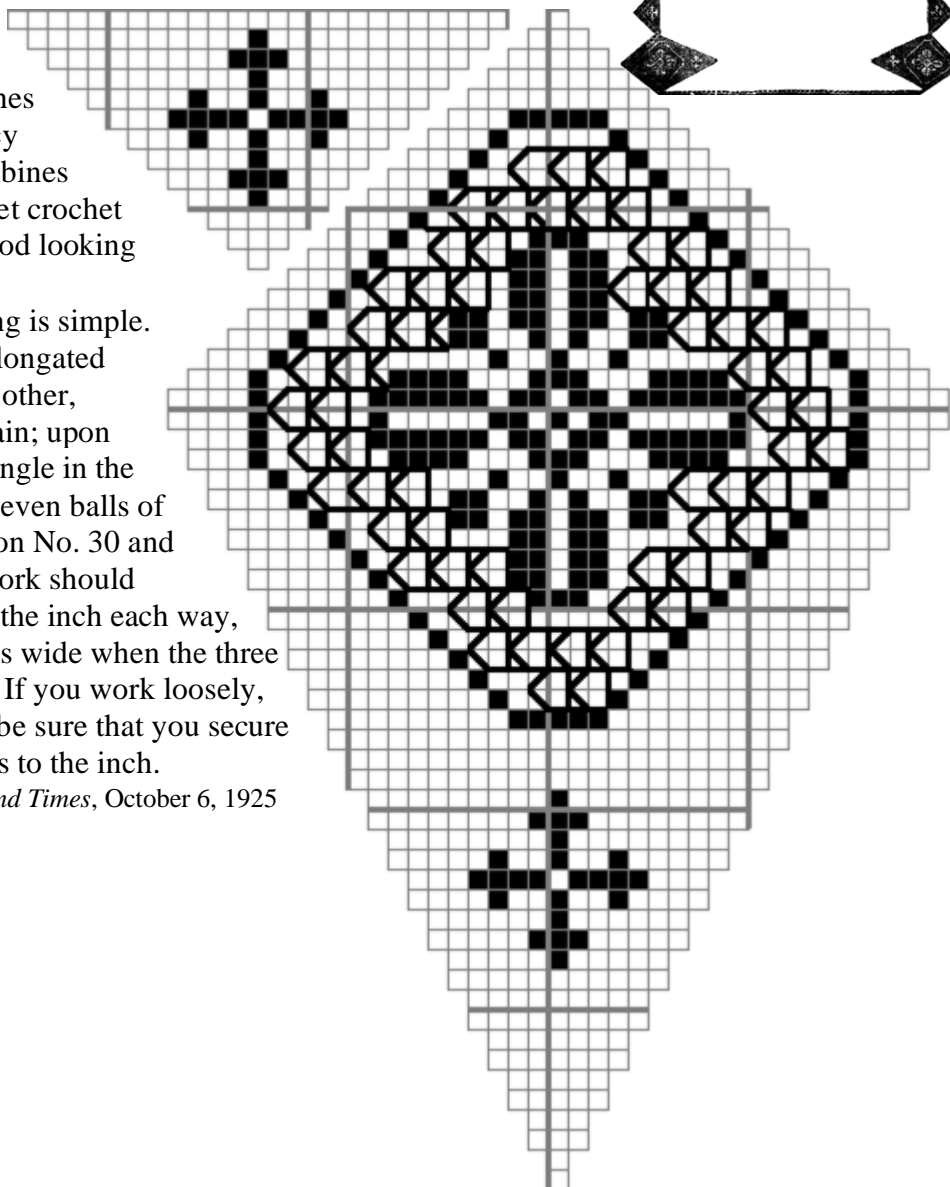
## An Unusual Scarf Trim.

### Crocheted in Filet and Lacet Stitch.

Lacet stitch is one of the most effective of all background stitches because of its open, lacy texture, and that it combines extremely well with filet crochet is evidenced by this good looking scarf.

The method of making is simple. Make first one of the elongated diamonds and then the other, then join them by a chain; upon this chain build the triangle in the centre. You will need seven balls of hard-twist crochet cotton No. 30 and a No. 12 steel hook. Work should measure six meshes to the inch each way, making a lace 18 inches wide when the three pieces are set together. If you work loosely, use No. 40 cotton, but be sure that you secure the essential six meshes to the inch.

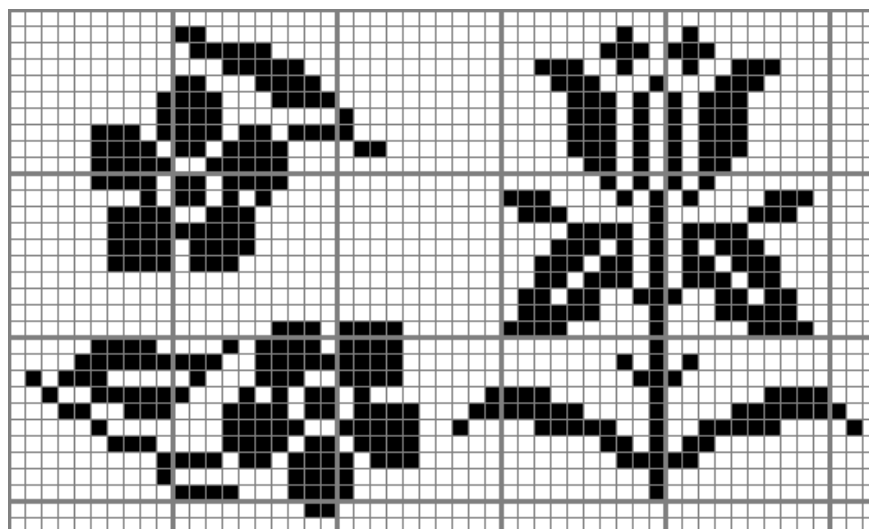
*Ipswich-Queensland Times*, October 6, 1925



## Various Designs and Motifs for Cross-Stitch Embroidery

The flowers here given may be used wherever such motifs would be suitable, in the corners of the laundry bag, for instance, with the lettering embroidered down the front.

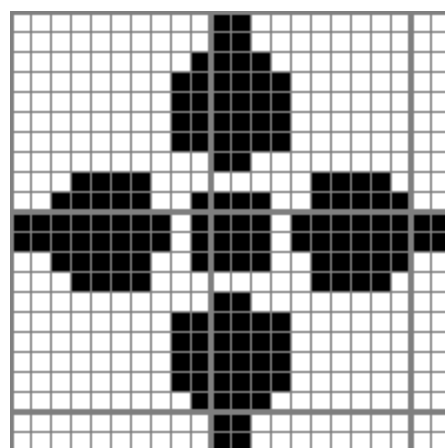
H.S., *Philadelphia-Inquirer*,  
January 1, 1914



## [A Way] to Decorate Linen

Cross-stitch is another quick, effective method [to decorate some fabrics]. Coarse linen crash and monastery cloth form the square working ground. The stitches are merely applied on the mesh diagonally and then crosses, and the gray or tan color of it beautified by a single design in a brilliant hue. Orange on tan, bright blue on gray are effective. Whole curtains may be worked in this simple manner. Only designs that are conventional should be attempted in cross-stitch.

[No designer identified]. *San Francisco Call*, May 15, 1910

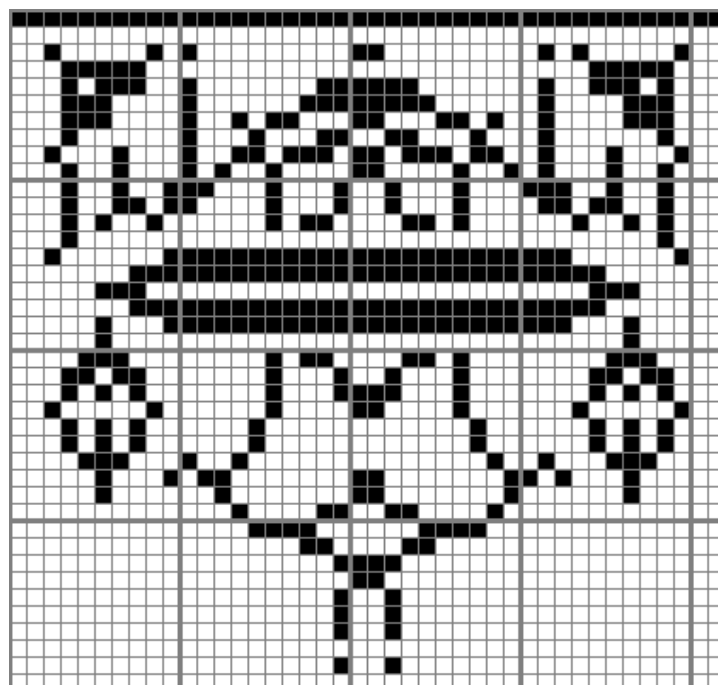


## Motif Yoke for Linen Smock

So long as almost everything in the line of a waist is more or less on the cut of a smock this year, there has been various ways devised of ornamenting them. Waists proper, sweaters and even coats, resemble smock to more or less degree. Filet is naturally one of the more important methods of trimming used, hence the design given herewith.

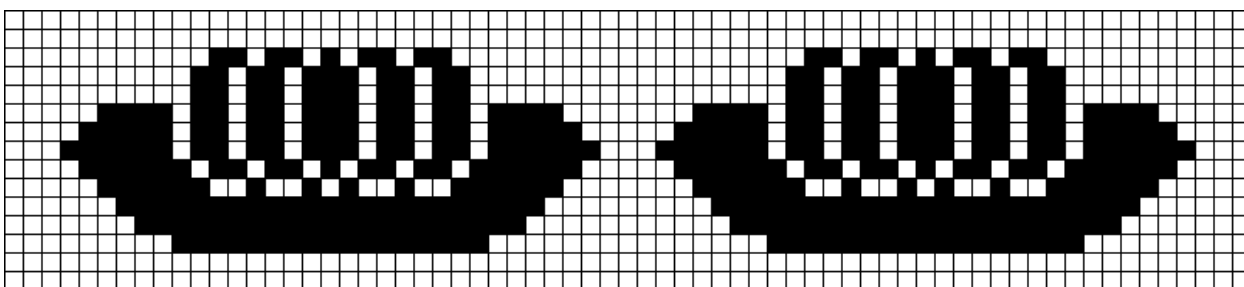
It is for a filet insert at the top of the front and back of the smock, or plain mesh may be crocheted below the design and the entire vest made of lace. Helen Baxter (columnist).

*Philadelphia Inquirer*, May 16, 1920



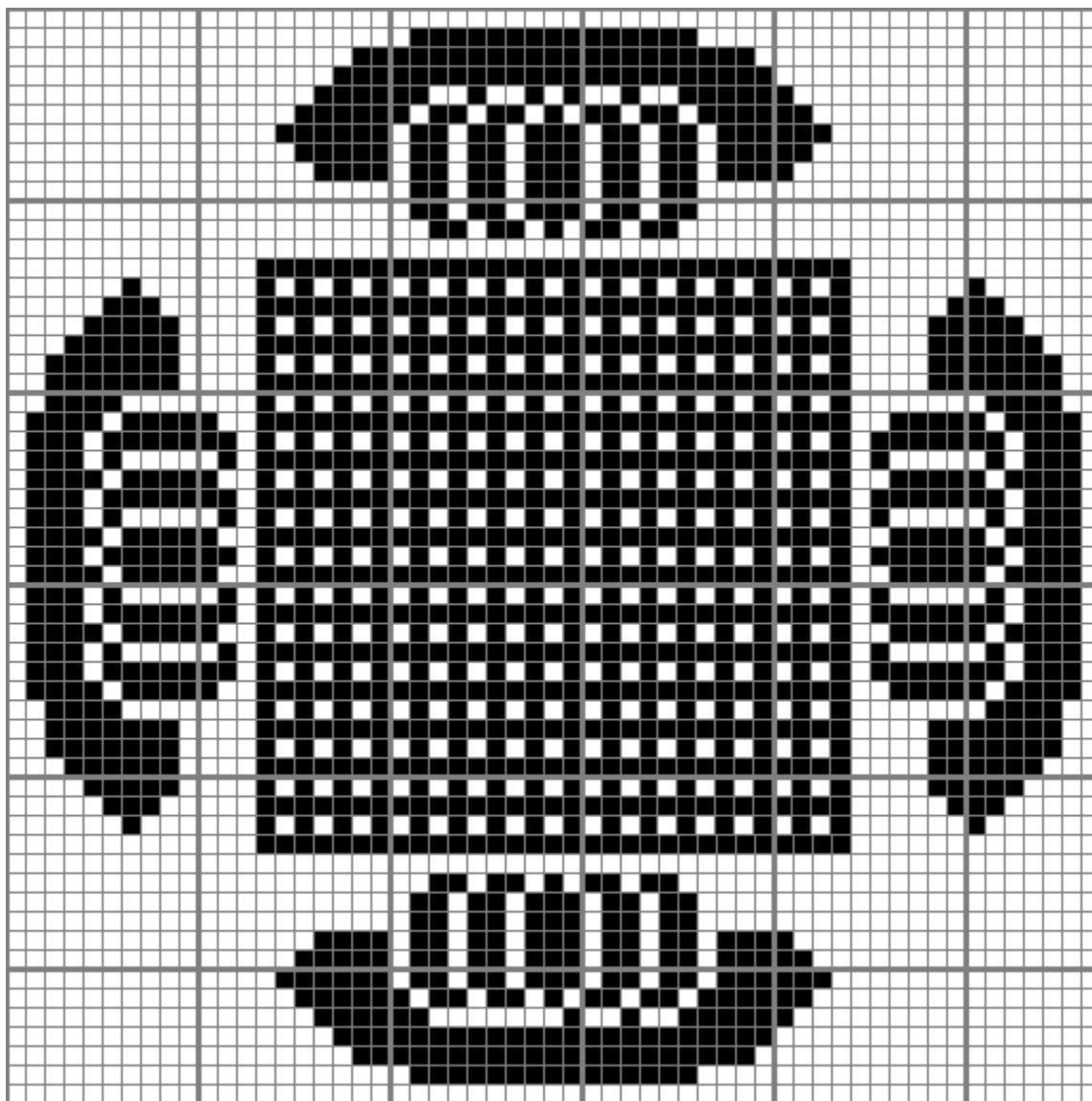
## Pond Lily Bath Set

Edith M. Owen



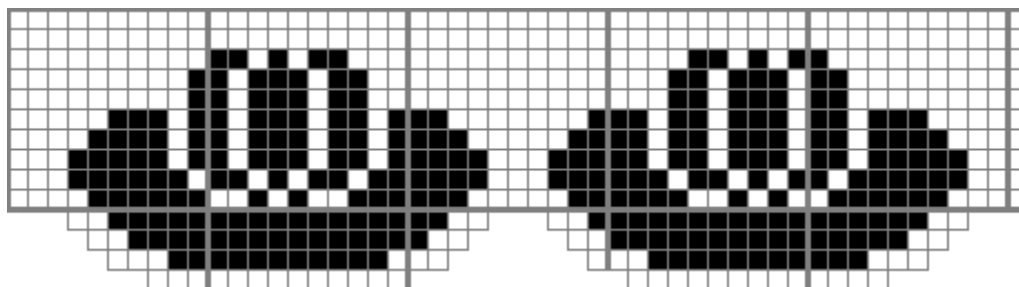
**Casement Curtains.** For the casement windows in the bathroom are made especially pretty curtains with this insertion three inches from the top and bottom edges. Crochet cotton No. 30 is used.

*Portsmouth-Times*, September 19, 1920, page 12



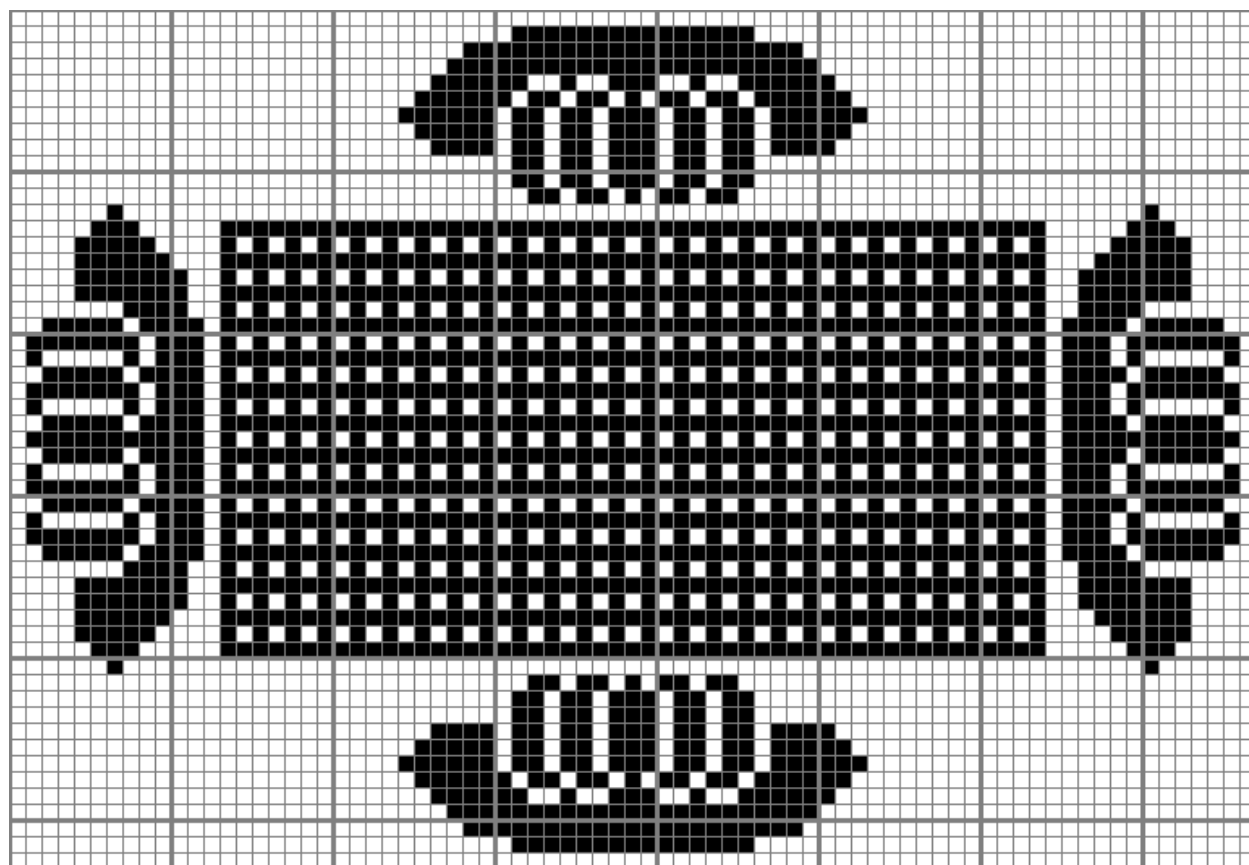
**Face Cloth.** For the face cloth in the pond lily design pearl cotton No. 5 is used. It should be crocheted loosely to it soft in texture.

*Portsmouth Times*, September 26, 1920, page 12



**Towel Edging.** This dainty edging in pond lily design is appropriate for the guest towel of linen and bath towels. Crochet cotton No. 50 is used.

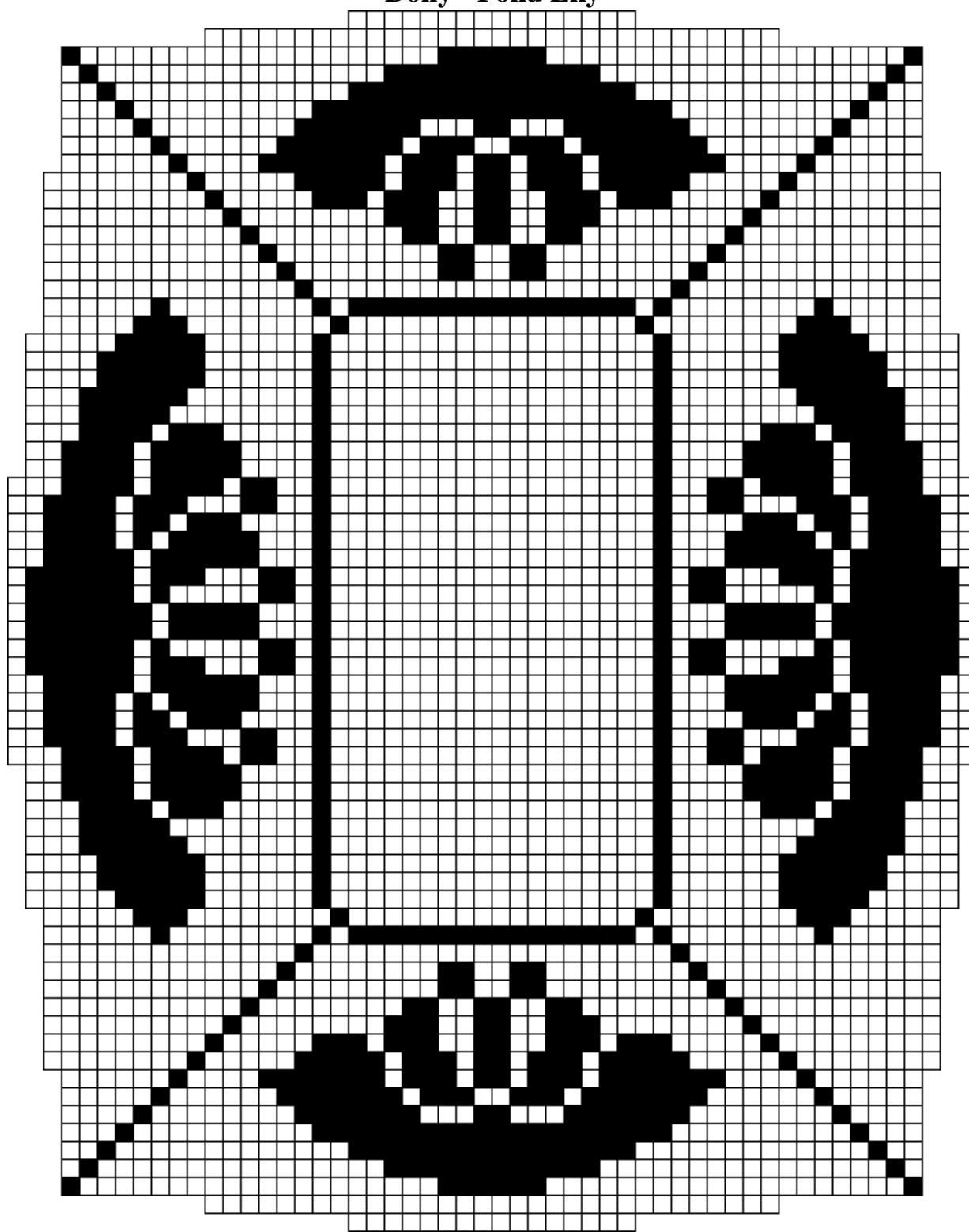
*Portsmouth Times*, September 12, 1920



**Bath Mat.** A bathroom set consisting of mat, towels, facecloths and casement curtains crochet in pearl cotton is very of the pond lily design pearl crochet cotton No 3 is used for the mat in colors harmonizing with that of the bathroom.

*Portsmouth Times*, September 5, 1920;

*Seymour Daily Republican*, December 8, 1920

**Doily - Pond Lily**

This block design is a doily of unusual design in which the pond lily and leaf is the motif. The edge is finished with a single crochet and picot edge.

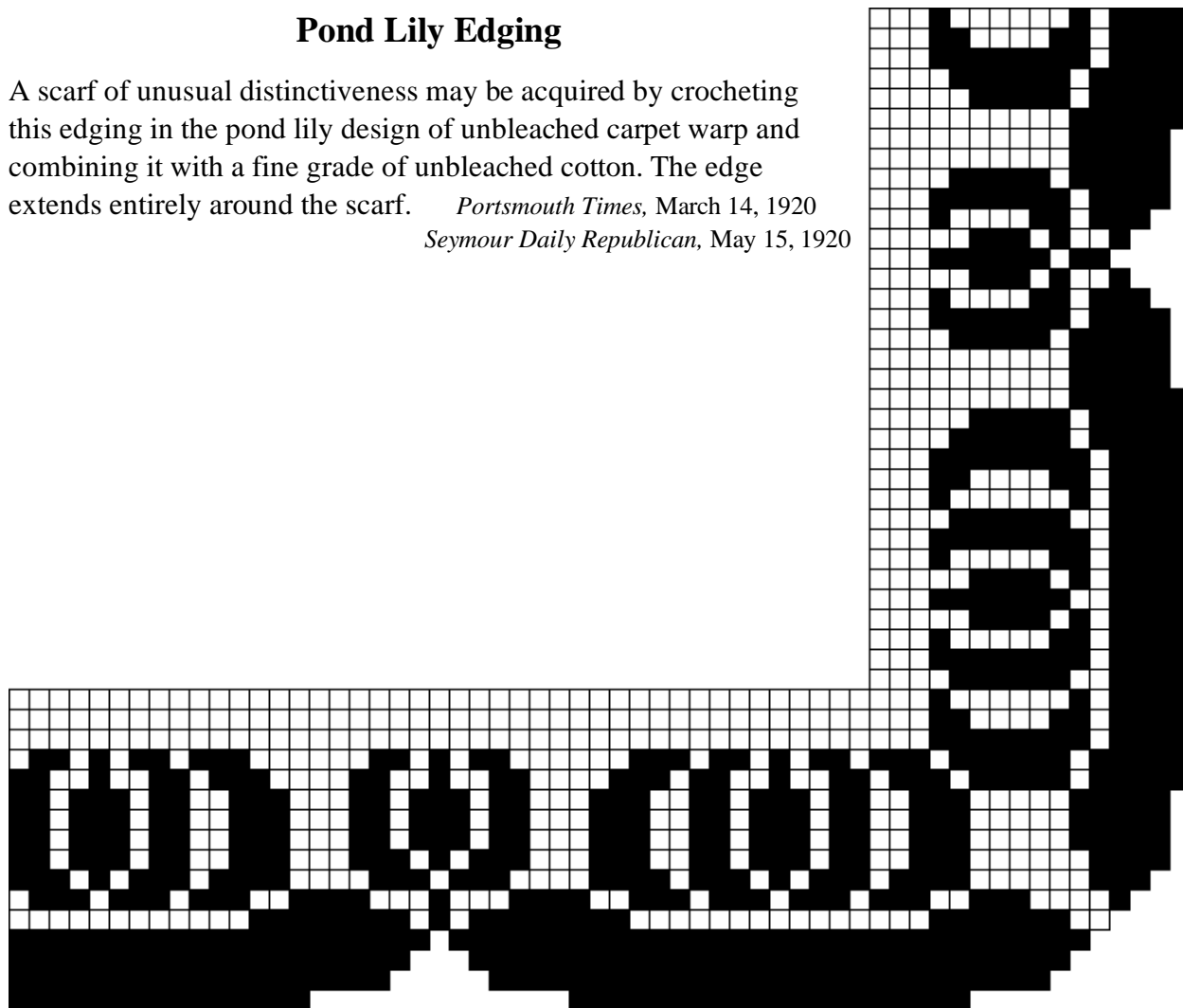
Edith M. Owen.

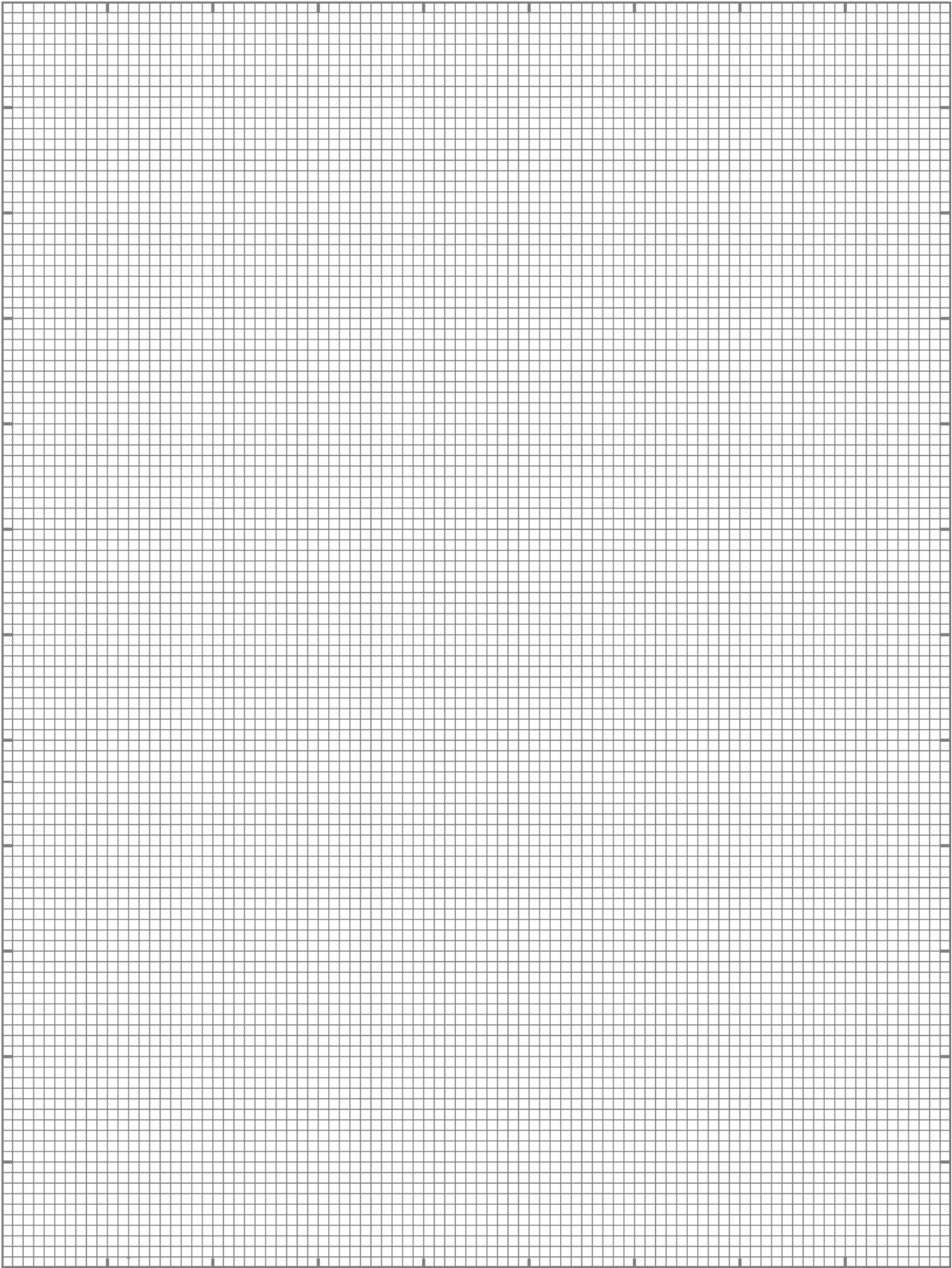
*Seymour Daily Republican*, February 5, 1920



### Pond Lily Edging

A scarf of unusual distinctiveness may be acquired by crocheting this edging in the pond lily design of unbleached carpet warp and combining it with a fine grade of unbleached cotton. The edge extends entirely around the scarf. *Portsmouth Times*, March 14, 1920  
*Seymour Daily Republican*, May 15, 1920





## Bluebird Bedroom Set, Edith M. Owen

### Bird Door Panel →

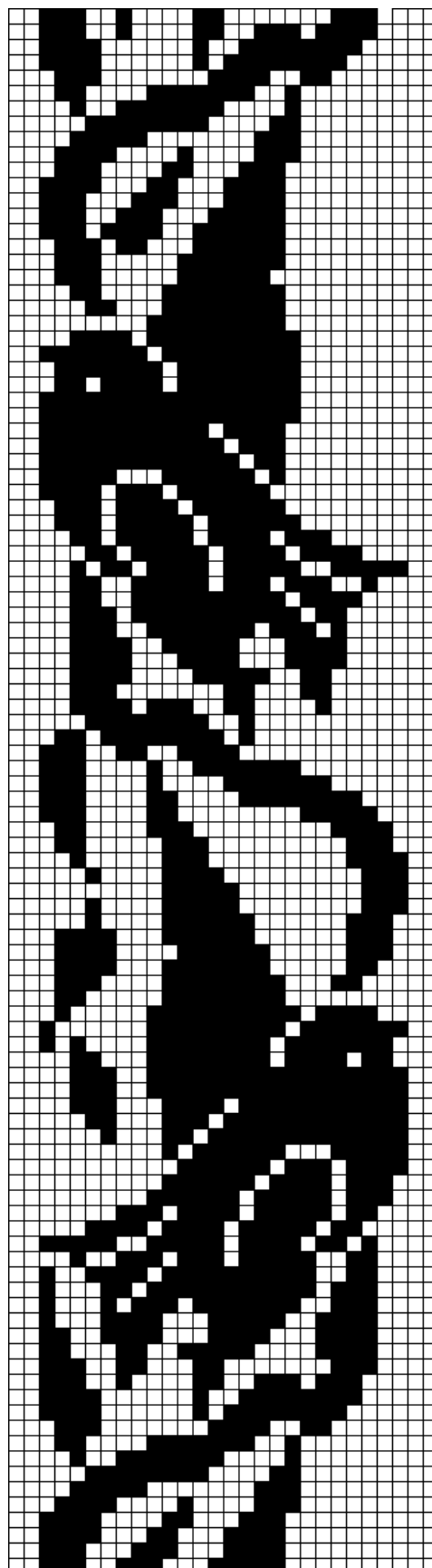
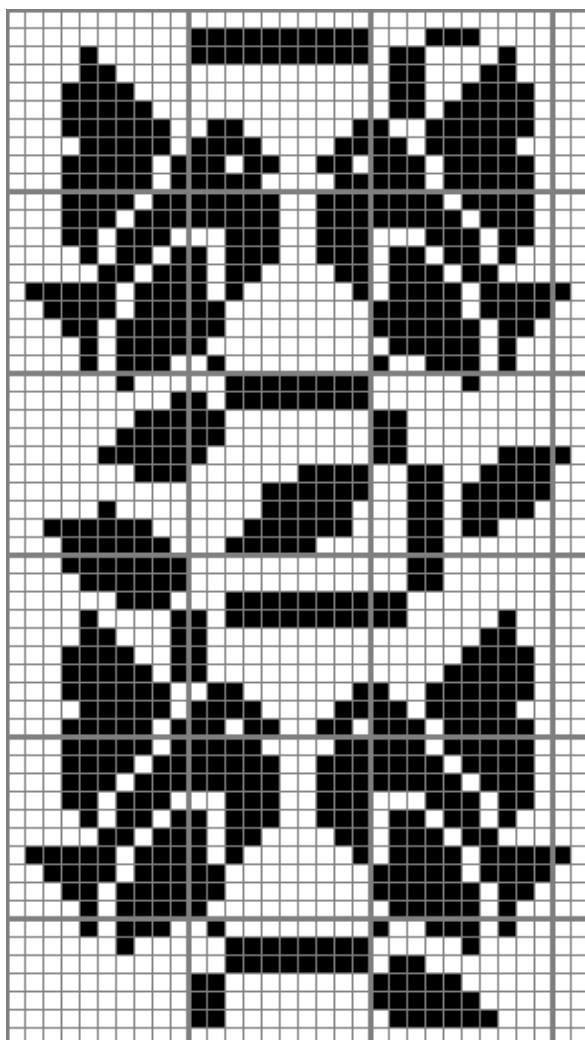
This block pattern makes the most attractive insertion for the door panel in the vestibule lending cheerfulness and pleasure to the welcome of the visitors. Crochet cotton No. 50 or No. 60 is used.

*Greensboro Daily News*, May 18, 1919;  
*Seymour Daily Republican*, May 29, 1919

### Bedsread ↓

The bluebird bedsread insertion is very beautiful when used with strips of linen through the spread can be made entirely of insertions. The edging to be used around the outer edge is that given in one of the past issues finishing it with a single crochet and picot edge.

*Seymour Daily Republican*, November 14, 1919

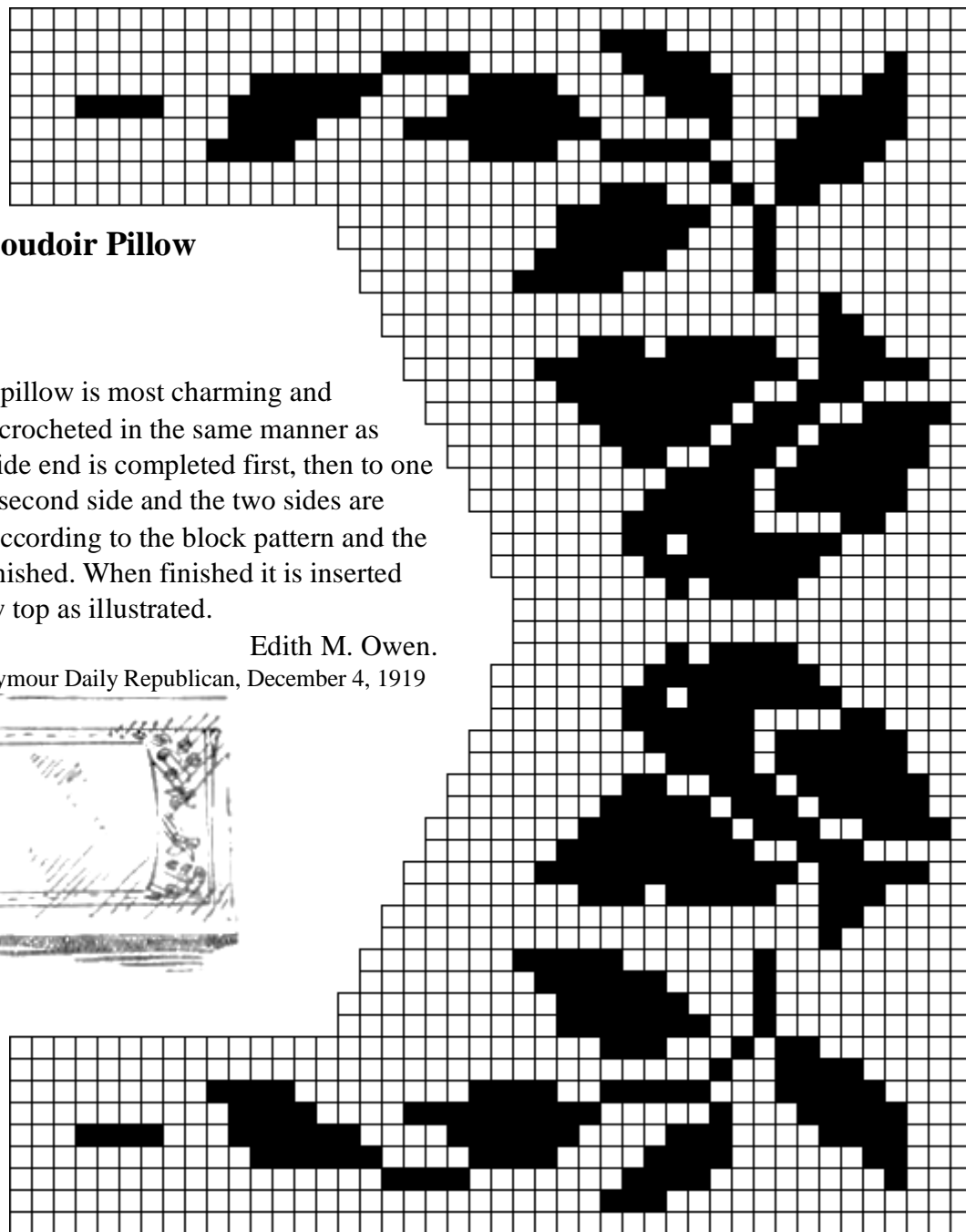
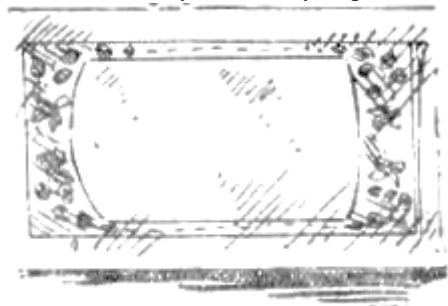


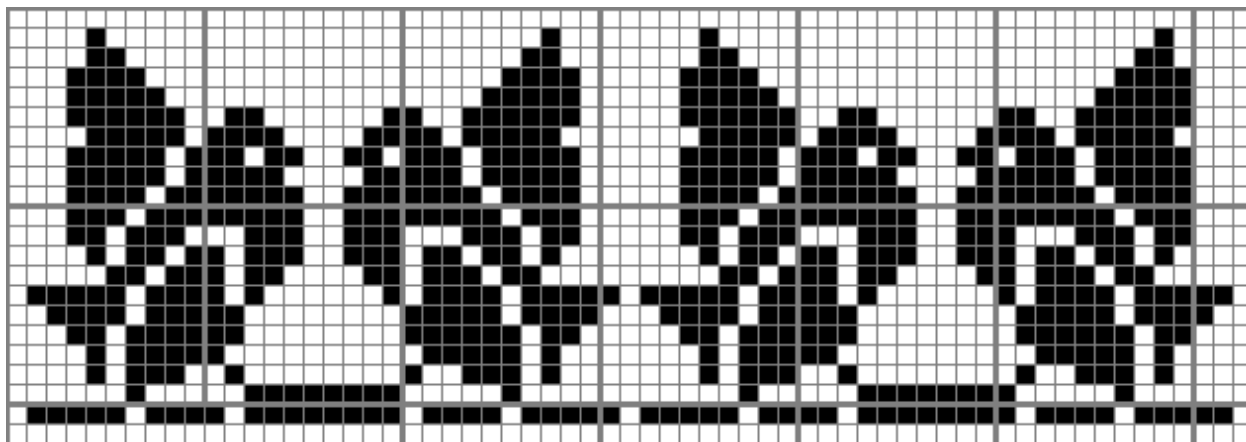
## Boudoir Pillow

The blue bird pillow is most charming and pleasing. It is crocheted in the same manner as yokes. One wide end is completed first, then to one side, then the second side and the two sides are joined again according to the block pattern and the second end finished. When finished it is inserted into the pillow top as illustrated.

Edith M. Owen.

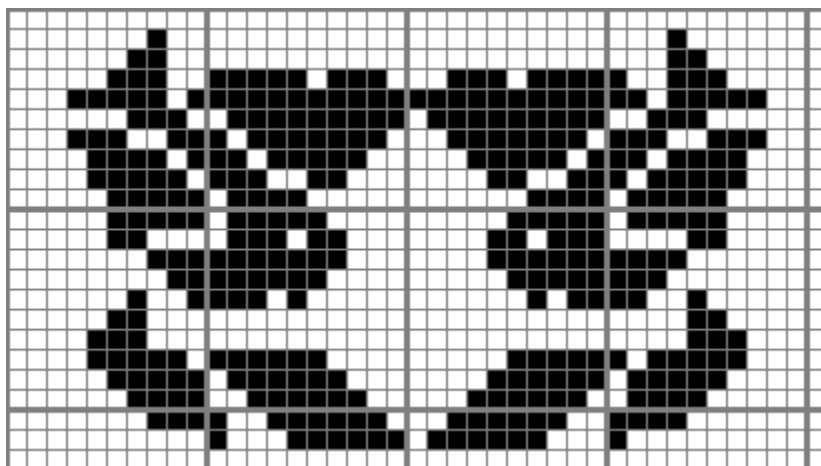
Seymour Daily Republican, December 4, 1919





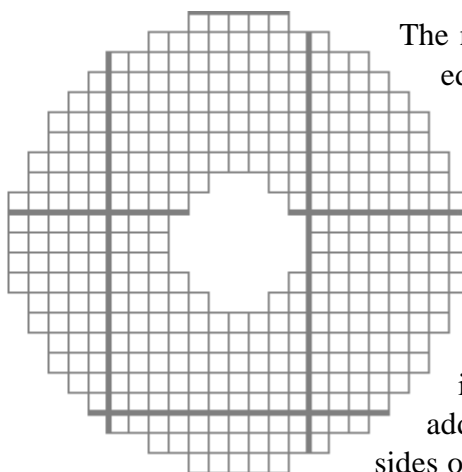
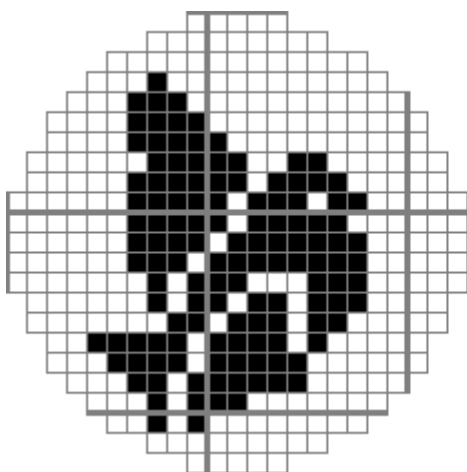
**Blue Bird Insertion.** ↑ The block pattern of the blue bird insertion matches patterns recently published. This insertion is used on the top sheet and pillow slips. This can be used as an edging by finishing the lower edge with a single crochet and picot edge. It is used in this way on the bed spread to be given in the following issue.

*Seymour Daily Republican*, November 3, 1919



### ← Puff Box and Hair Receiver

The covers for the ← puff box and hair receiver ↓ are practically the same except the cover to the hair receiver “C” has the opening in the top instead of the blue bird. The opening is formed by crocheting to the open, then one side, break thread, crochet second side, join two sides and finish cover.



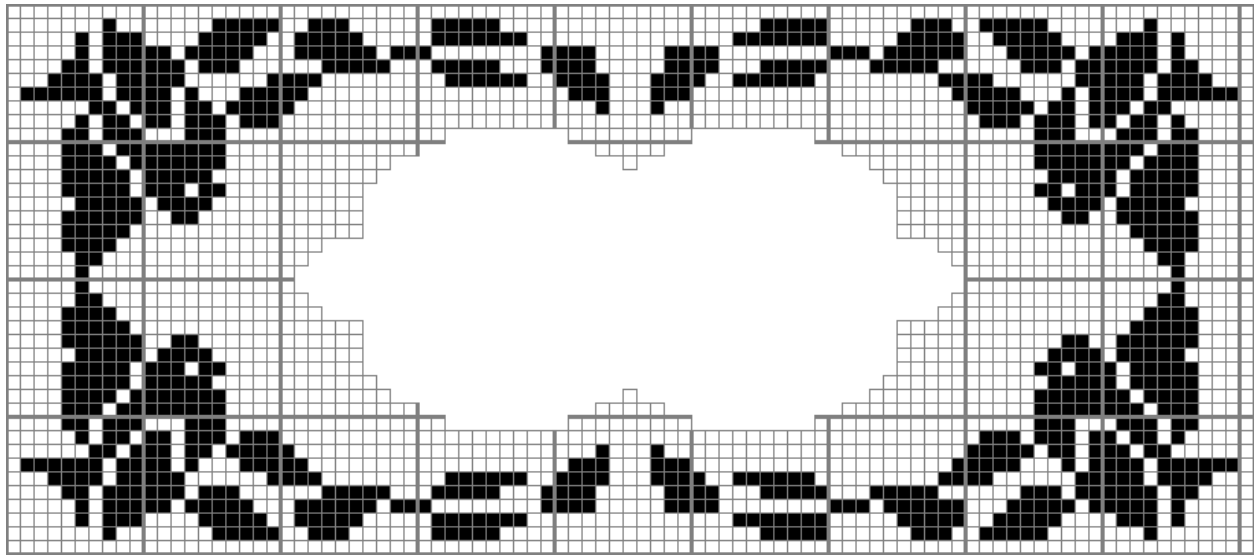
The narrow insertion is the edge to the covers. The side of the box can be made any length desired to fit the top.



The tops can be increased by the addition of blocks on all sides of circle. The pieces are

put together with a single crochet. The edges are finished with a single crochet and picot edge. Pasteboard may be used to form the cylinder and lined with silk crochet cotton No. 60.

*Greensboro Daily News*, October 5, 1919; *Seymour Daily Republican*, November 7, 1919



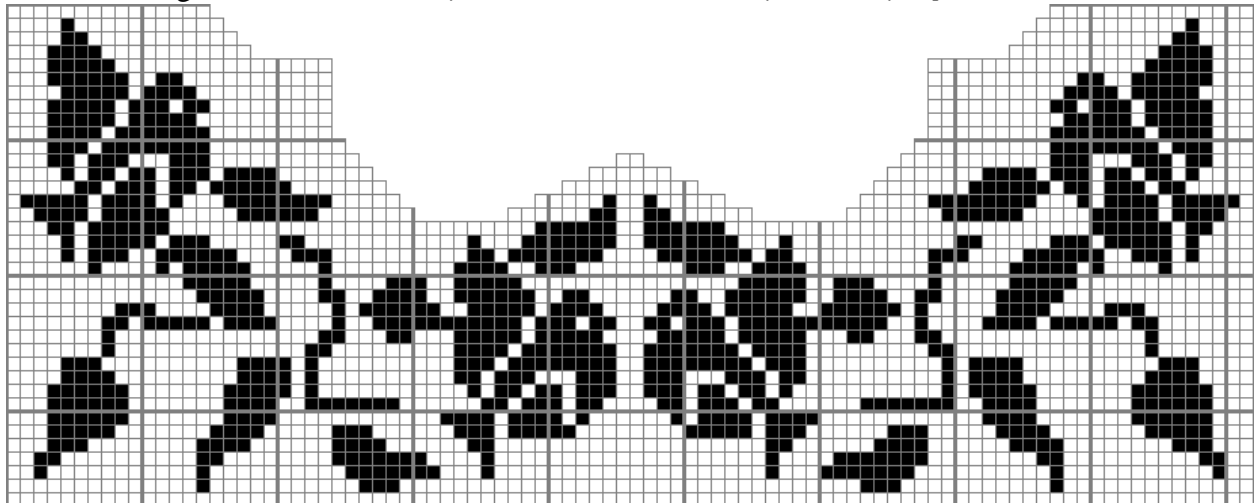
**Bluebird Pin Cushion ↑**

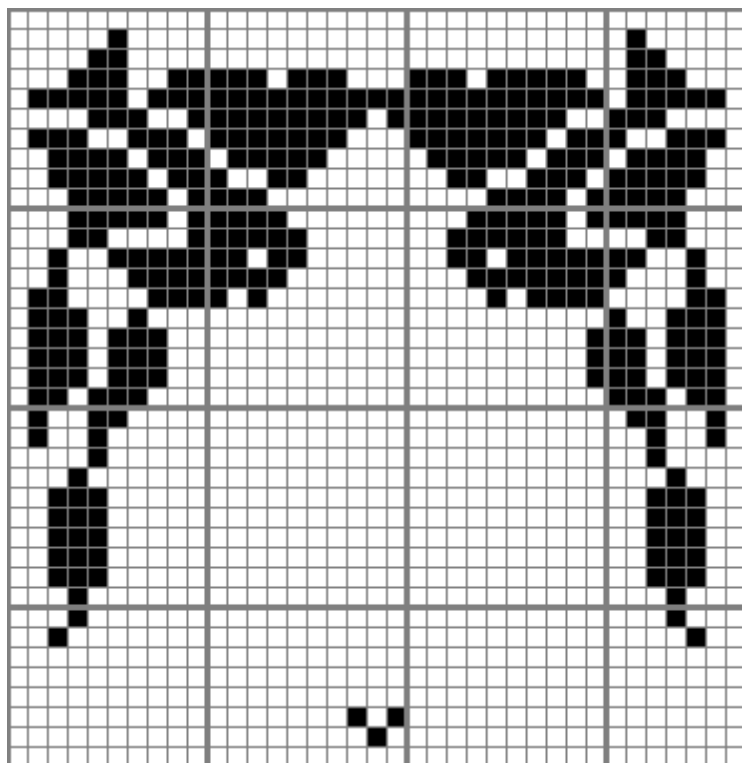
A boudoir set in the blue bird design lends cheerfulness to the room. The crocheting is commenced across the end and worked toward the other end making one side and then the second side; joined and finished. The edges inside and outside are finished with a single crochet and picot. No. 60 crochet cotton is used. The complete set will be given.

*Greensboro Daily News*, Sept. 21, 1919; *Seymour Daily Republican*, October 2, 1919

**[Dresser] Scarf ↓**

One of the important pieces of the bluebird set is the scarf. The crocheting of this block pattern is done from one side to the other instead of from the bottom edge up. The bed spread of the blue birds is [also given]. *Greensboro Daily News*, October 19, 1919; *Seymour Daily Republican*, November 14, 1919





### Powder Box Cover

The block pattern is the blue bird design for the powder box cover. When it is crocheted the correct length to reach snugly around the box, the thread is broken off and the lace sewed to form a cylinder. The edges are finished with a single crochet and picot edge. A ribbon or cord is placed through edges, top and bottom and drawn to fit and tied in dainty bows.

*Greensboro Daily News*, Sept. 28, 1911;  
*Seymour Daily Republican*, October 9, 1919

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### [Breakfast Set Suggestion]

Linen breakfast set for the small round table in the sunroom are prettily trimmed with filet crochet in a blue bird design – and, of course, the breakfast china will be blue and white. If your table is one of painted wood have a white linen set; for a mahogany table, select linen in the ivory or oyster white tone. The blue bird set includes a table runner of wood with plate doilies and square napkins. At either end of the runner put wide band of filet crochet in a bluebird pattern, and an inch from the edge of the runner – at the top of the hem – run a line of blue with silk floss. The napkins have a half-inch hem with the same line of blue.

Helen Baxter (columnist).  
*Philadelphia Inquirer*, January 11, 1920

## **Kopje<sup>1</sup> Knots – A New and Simple Embroidery**

Whether the name of this novel embroidery is given to it because it resemblance to “kopjes,” or hills of South Africa, or because the Boer women so constantly wear the plaid aprons worked in the Russian or Romanoff Cross-stitch, it is hard to say; but though Romanoff is as much in vogue as before, this new work is quite as effective, and is so quickly done that it is a wonder some person had not thought of it long ago.

In the upholstery departments of all the shops is shown an evenly woven burlap which is firm and close, yet very smooth and pliable. It comes in all the soft blues and greens, dull pinks, and in a deep ecru which especially effectively worked in black or dark brown. The material comes in fifty-four inches wide and ranges in price from sixty-five cents to one dollar a yard, according to the conscience of the man who has it for sale. A few yards of this material, a spool of heavy silk, like purse silk, and a rather large needle are all the materials necessary to make a number of useful articles with very little outlay of either time or money.

Now, having the materials, we must learn to make a firm, close kopje knot, which is the only stitch used, and very one like the one used in the old ecclesiastical embroidery. To begin with, the needle must always be brought up in the lower right-hand corner of the square and put down, after twisting the knot, in the left hand corner. This will insure even work, and the knots will then be all alike, making the whole design very firm, and with a decided raised effect on the right side when finished. After the thread is twisted for the knot, and the point of the needle has been placed in the left-hand corner of the square, pull tightly the thread in the left hand, so that the knot is as close as can be before the needle is drawn all the way through the material. Be careful not to have the knots so large that they overlap the square allotted to them, as in that case the entire effect will be lost, and will become a meaningless smear instead of a finely dotted pattern as it should be. As each square of burlap represents a corresponding square in the designs, there will be no difficulty in following the patterns illustrated.

Having mastered the knot, suppose the first piece of embroidery is to be a work-bag. Take a strip of burlap ten by twenty-eight inches, and folding evenly through the centre, making each side ten by fourteen inches, work the design No. 1 on one half, making heavy points on the bottom of the design come on the fold of burlap, so that when the bag is finished there will be no seam at the lower part, where the strain will naturally be. Sew the bag to within three inches of the top, and slip it in a similar bag one-half inch small but made of silk, and slip-stitch the loose edges together. Three-inches from the top of the bag make two rows of stitching three-fourths of an inch apart, as a casing for the ribbon strings, and a most useful and attractive bag is completed.

After a little practice No. 2 will also be found a good design for a work-bag, rounding the lower ends to fit the curve of the leaves. Tie in a fringe made of the strands of burlap, and knot this into a pattern, allowing about three inches to hang loose from the knots. This same design, with the central flower spotted over the remaining space, is quite as effective placed at intervals across the top of portieres as a border, or used as a central figure for the back of a chair or stool. A very handsome pair of portieres<sup>2</sup> was seen lately with a design like No. 3, each leaf being shaded, as it were, with the knots on two halves of the leaf of different tints. For instance, a curtain of pale terra cotta, using No. 3 as a repeating border, had the leaves worked in shades of olive green, fawn and



brown, with an occasional touch of rich crimson, giving a wonderfully rich and Oriental effect. Or a dull blue, or a grass-green and black. would be good.

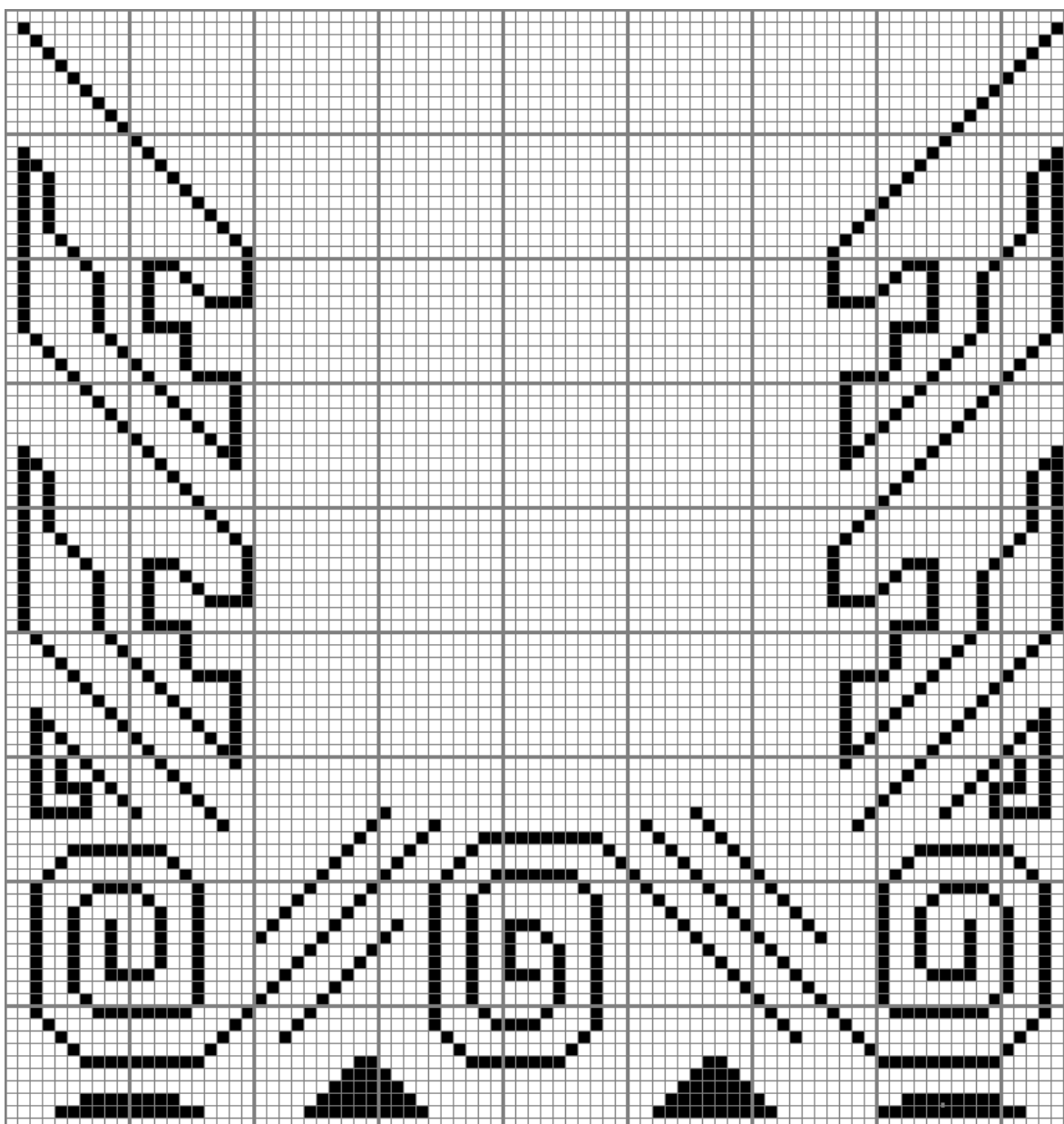
Many other uses for this work will doubtless suggest themselves to any one taking enough interest in it to apply other ideas, and they will be well repaid for the time and thought given to it for the work will look well, no matter how long it is used, and if the knots are firm in the beginning they will always remain so.

The kopje knot can be very easily mastered, and is readily adapted to dress garniture.

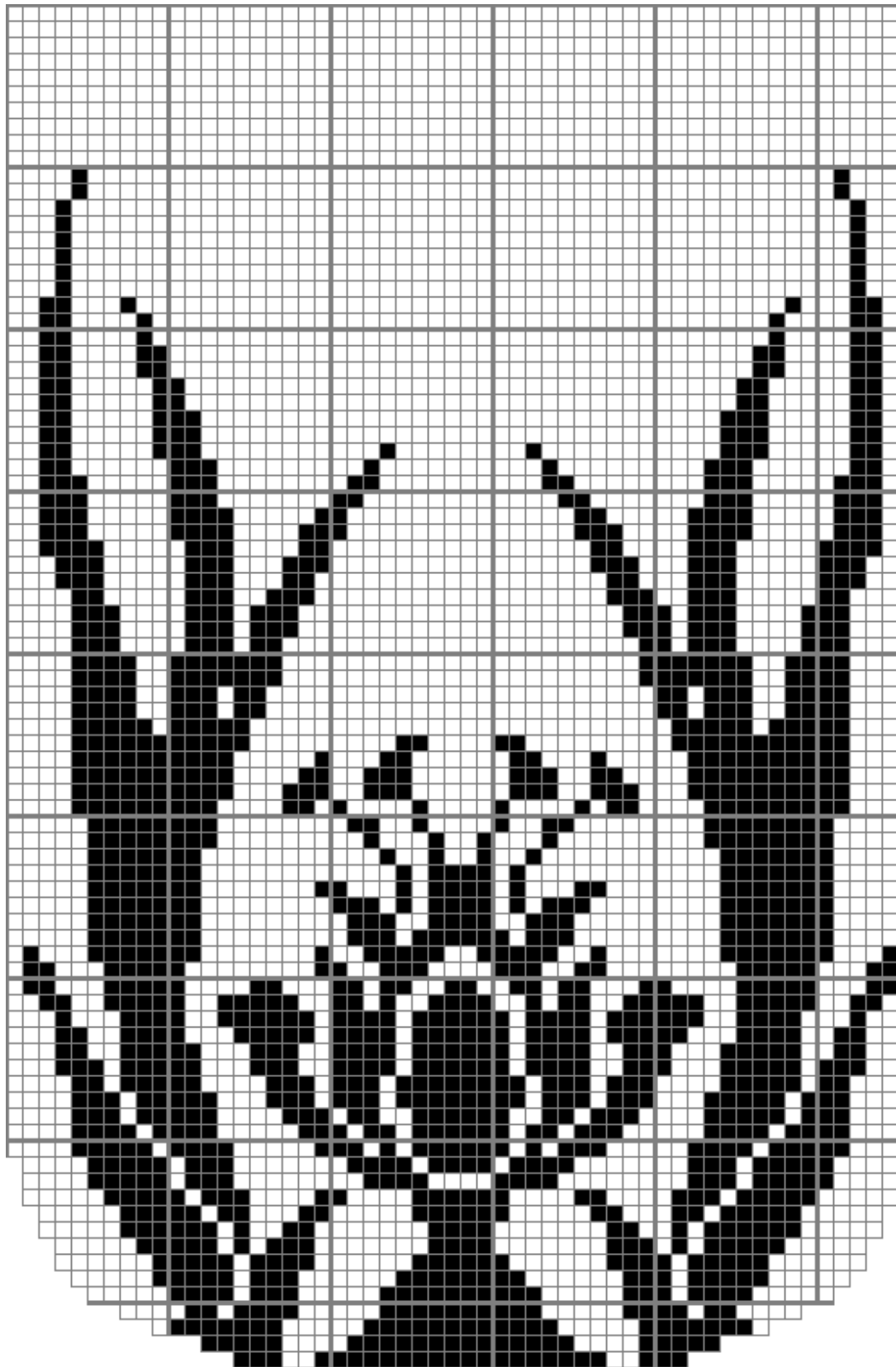
Alice Gibbon. *Philadelphia Inquirer*, December 23, 1908

1. A kopje knot is now more commonly called a colonial knot and is similar but not identical to a French knot.
2. portiere: a hanging curtain placed over a door or over the doorless entrance to a room

### Design No. 1 [for work bag]



**Design No. 2 [for work bag]**



**Design No. 3 [possibly for a \*portiere]**

